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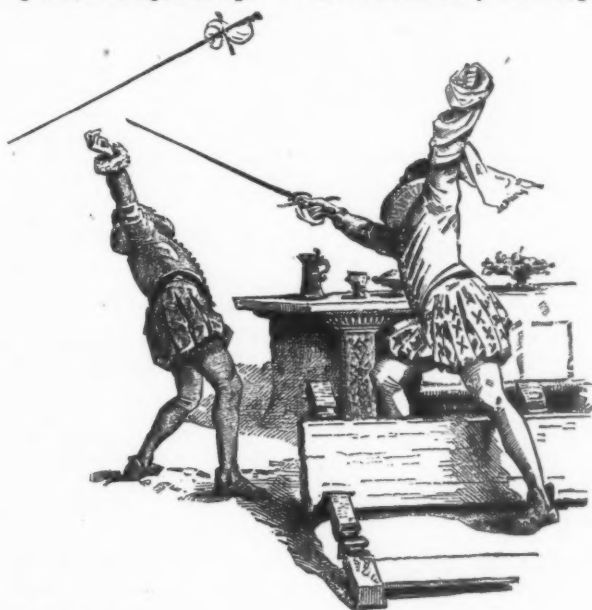
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Scribner's Magazine.

THE December number is an uncommon one in several particulars. With the exception of the serial and a story, each article is illustrated throughout by a single artist who has worked in immediate association with the author. Among other articles of special interest to ART AMATEURS may be mentioned:

"CHRISTIE'S," THE LONDON PICTURE SALESMAN.

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SYMMETRY IN THE HUMAN BODY (right-and-left-handedness, etc.), by Thomas Dwight, M.D., illustrated.

ROBERT LOUIS STEVENSON will contribute a serial, "The Wrecker." HENRY M. STANLEY has written an article for the January issue on "The African Pigmies." FRANK R. STOCKTON will contribute a Two-Part Story. This is the barest mention of what is known in advance of the contents of Scribner's for 1891.

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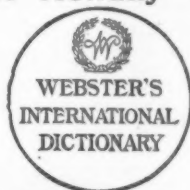
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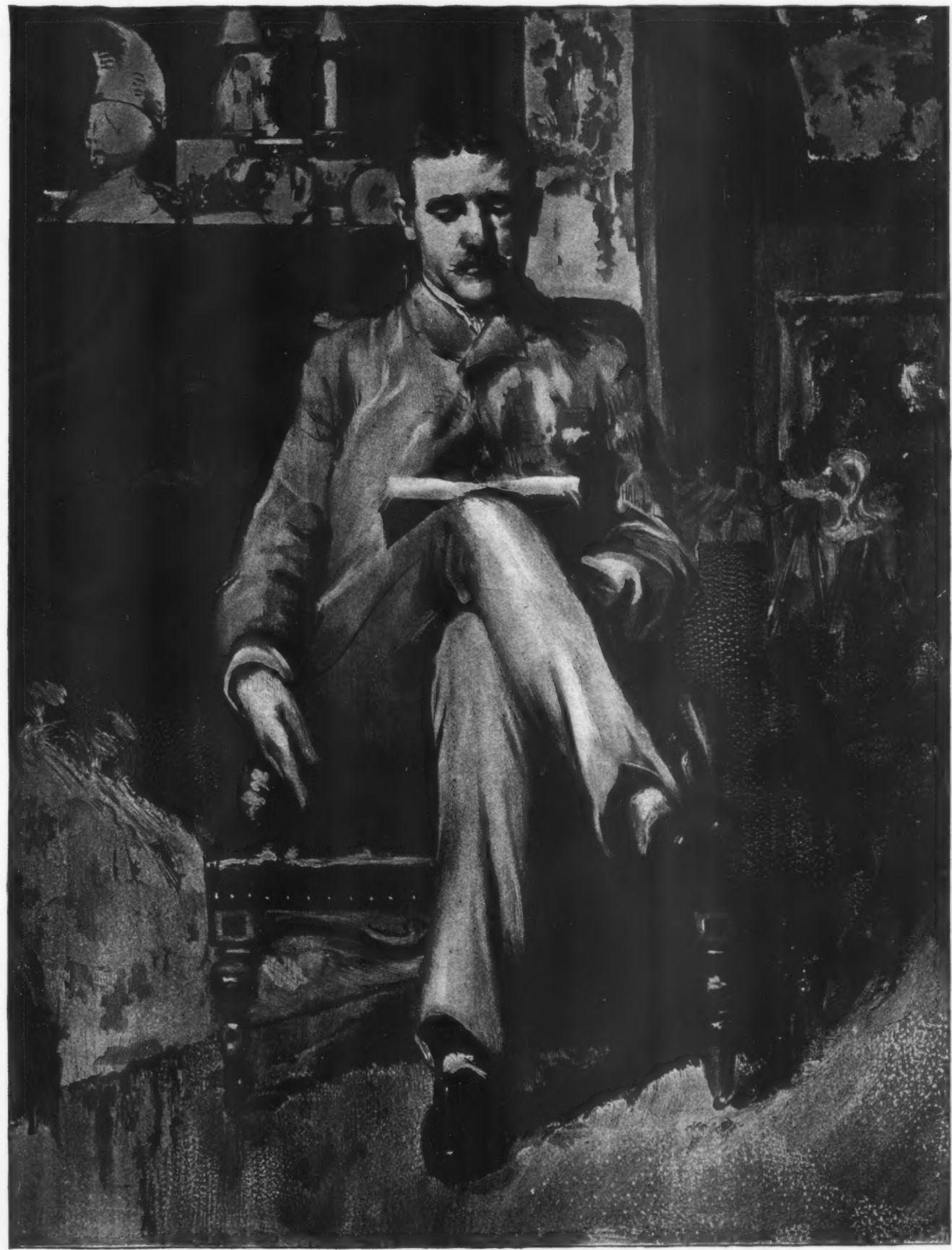
THE ART AMATEUR

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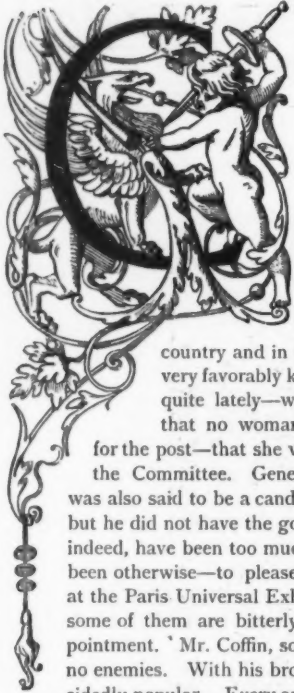
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My Note Book.

Leonato.—Are these things spoken or do I but dream?
Don John.—Sir, they are spoken, and these things are true.
—*Much Ado About Nothing.*



URIOUS, is it not, that the clever artist whose portrait by Mr. Beckwith constitutes this month a prominent feature of The Art Amateur is just now most talked of for the position of Art Director of the World's Fair at Chicago in 1893? Miss Sarah Hallowell's friends, both in this

country and in France, where she is very favorably known, had hoped until quite lately—when it was given out that no woman would be acceptable for the post—that she would be the choice of the Committee. General Rush C. Hawkins was also said to be a candidate for the position; but he did not have the good fortune—it would, indeed, have been too much to expect it to have been otherwise—to please the American artists at the Paris Universal Exhibition last year, and some of them are bitterly opposed to his appointment. Mr. Coffin, so far as I know, has no enemies. With his brother artists he is decidedly popular. Every one, indeed, with whom

he comes in contact seems charmed by his sturdy manliness and unaffected courtesy. His executive ability was proved beyond a doubt by his admirable management of the art department of the New York Centennial Exhibition last year, and I see no reason to doubt that he would fill, to the satisfaction of all concerned, the responsible post of Art Director of the World's Fair. For one, certainly, I should rejoice to see that title added to Mr. Beckwith's excellent portrait of Mr. Coffin.

THE death of John Lewis Brown, who, despite his name, was a Frenchman who spoke no English, calls to mind the names of George Washington, another Parisian painter, whose grandfather, I believe, was born under the British flag, in the West Indies. In Belgium, English names such as Alfred Stevens—borne by both a famous English sculptor and a Belgian painter—are by no means uncommon. Speaking of John Lewis Brown reminds me that Admiral Brown, now in command of the French North American squadron, is a kinsman of the dead artist. Is that not, indeed, an anomaly—a French admiral named Brown? Perhaps, though, not more so than a French Marshal and President named McMahon, and a French Minister named Waddington. It may be worth noting, by the way, that the names of the English painter Millais, the French Millet and the American Millet, probably all come from the same root. The first mentioned was transferred from France to Jersey, where Sir John Millais was born.

H. W. RANGER has a delightful little exhibition, at Reichardt's, of his last year's work in Holland and this country. The development of his art as shown there more than justifies the expectations of his friends. I cannot recall by name the titles of the pictures; but I remember with especial pleasure a winter, village scene in which there is such a feeling of "snow in the air" that you are tempted to peer into the canvas to be sure that it is really not snowing; and a landscape, with a break in the clouds—the sky is really a bright blue, for Holland—after a shower.

THE first exhibition of the season at the Union League Club was made the occasion for showing a fine loan collection of old silver in conjunction with a notable array of paintings, among which was a special representation of the work of George H. Boughton. Most of the wall space of the smaller gallery was covered with the latter, which, in their low-toned harmonies, presented a charmingly decorative effect. Mr. Charles Stewart Smith, who is Mr. Boughton's host during his short stay in this country, sent some of the best of these canvases. Other contributors of pictures were George I. Seney, Thomas B. Clarke, and Josiah M. Fiske, also

Mr. S. P. Avery, Jr., and Mr. Durand Ruel. Nothing in the exhibition, to my mind, was more delightful than the little array of landscapes by William M. Chase, who is now painting better than he has ever done before.

It seems likely that by the date of the opening of the World's Fair in Chicago a finer display of first-class pictures by the "old masters" actually owned in that city will be possible than is to be found now in the Metropolitan Museum of Art. Indeed, this would be true even now were the pictures "on loan" at the New York museum returned to their respective owners. The purchases by Mr. Hutchinson for the Art Institute of Chicago have been munificent, and, almost without exception, made with excellent judgment. Added to them are the splendid possessions of Mr. Potter Palmer, Mr. Ellsworth and Mr. Yerkes.

MR. YERKES owns the Rembrandt portrait of the white bearded, gorgeously attired Old Man, miscalled "The Rabbi"—from the Demidoff Collection; painted in 1645, it is rich in color, but in parts it is probably somewhat less round in the modelling than when it left the artist's easel. He has also the large and "important"—in the dealer's sense—but aesthetically unpleasant Jan Steen, "Christ Driving Out the Money-Change from the Temple." It is full of figures, cleverly composed and very well painted in their way; but who can tolerate the treatment of a sacred subject by this Dutch boor, who was only truly at home among the clowns and sots, who were his boon-companions? Mr. Durand Ruel has one of his greatest prizes among his recent importations, in the wonderful, luscious Rubens, "The Triumph of the Church," the most glorious little easel picture of that famous master that I have seen outside of the great museums of Europe. In some respects, indeed, it is superior to anything I can recall of its size anywhere; powerful in composition, unusually good in drawing, and with color that might light up a dungeon, it is, so far as I know, the most representative picture by the great Fleming to be seen in this country.

BUT these are only a few of the remarkable paintings lately imported by Mr. Durand Ruel. Among others of the Dutch school I saw a most interesting portrait by M. J. Mierevelt, a precursor of Rembrandt; it is rather thinly painted, but full of distinction. The sitter is a blonde, middle-aged lady, in a black velvet robe and expansive lace stomacher. Her fair hair, smoothly brushed from her forehead, harmonizes charmingly with the greenish gray background, which, by the way, is by no means the only feature of the painting which recalls such early Rembrandts as the "Wife of Burgomaster Van Berestyn," owned by Mr. Havemeyer, and the "Dr. Tulp," owned by Mr. Ellsworth.

WHILE such remarkable works of the old masters as those just noticed have been captured by one dealer, Mr. William Schaus has secured from the Crabbe sale Rembrandt's superb "Portrait of an Admiral," supposed to be Van Tromp, the audacious Dutchman who sailed up the Thames with a broom at his mast-head. There is certainly will power enough expressed in the virile face for this or any other daring enterprise. Yet it is rather a melancholy looking man that we see here, in large slouched hat, fur-bordered coat, from under the skirt of which the pommel of a sword appears; he wears a dull red jerkin and dull olive sash. The picture is one to study by the hour for its wonderful harmony of tone, its masterly handling and its quiet expressiveness. There is also to be seen at Mr. Schaus's residence, by privileged visitors, a charming portrait of a lady, attributed to Rubens; an arrangement in black and white, it might almost be called, for she is dressed in black with a white bodice and high lace collar, and is dropping idly a string of crystal beads from one hand into the other. Both face and hands have the fresh carnations for which the great master is noted; but the handling is hardly characteristic of his best known work. An ugly but beautifully painted old woman by Cuyp, and a laughing "Herring-Seller," by Franz Hals, a marvel of bold and broad treatment, make, with a portrait by Janssens, cold and dignified, and a stormy marine by J. Van Ruysdael, a collection of Netherlands old masters not often equalled in this country.

It seems that soon we shall have in this country not only every good "Rembrandt" that is for sale in Europe, but every doubtful—or more than doubtful—picture of which

the dealers can get possession, that can with any show of reason be attributed to that master. I am not surprised to hear that Bourgeois, the Paris dealer, has sent over here the "Rembrandt du Peck," as the variously called: "Jesus at Emmaus" and "Abraham and the Angels" has been christened from the fact of its discovery in a farm-house at that place. Such an expert in old Dutch masters as Bonnat is satisfied that it is not by Rembrandt, and Gérôme, with many other artists who have seen it, share his belief. But it is, I am told, being urged upon a well-known Chicago millionaire, president of a street railroad company, who has lately taken to collecting pictures, by no less notorious a person than the polished and insinuating Mr. Jan Van Beers, who became acquainted with that gentleman in Paris, by having painted the portrait of his wife. The modest price demanded for this very doubtful "Rembrandt" is \$30,000. What is Mr. Van Beers doing in this country? After the extraordinary developments in the courts showing his business methods, which have been fully reported by the American press, it is scarcely credible that he has come here to sell his own pictures.

WHO says that there is no decorative art in England? A prize has just been awarded at the "Artist Guild" exhibition in London to the perpetrator of "a white satin panel embroidered with hair" reproducing the group "Africa" from the Albert Memorial.

SO much has been written about "The Angelus" that one is afraid even to mention the name for fear of boring the reader. But now that it is decided that it is to go back to Paris before the end of January—Mr. Chaudard, of the *Magazin du Louvre*, having bought it from "the American Art Association" for \$160,000, it is said—a few parting words on the subject I trust may be forgiven. We can afford to let it go at such a price; and so can "the American Art Association," who are reported to have made half as much by exhibiting it as the picture cost them, which in round numbers may be put down at \$120,000. By the way, has Mr. Sutton heard the news? Bartlett, the American sculptor, has, or rather had, during the past summer, the female model of "The Angelus" working for him as a charwoman at Barbizon. She ought to be sent for at once and retained for life at the American Art Galleries—if only as a souvenir.

It is time to stop the paragraph which has been going the rounds of the country press to the effect that "Mr. J. S. Sargent is the only American painter who can get \$5000 for a portrait." Mr. Benjamin Porter frequently gets that price, and in the case of one of the Vanderbilt children, he was paid \$7000. A dog, it is true, was introduced into the latter canvas.

IN a long and appreciative article in *L'Art* on the titles of John G. Low, of Chelsea, Mass., Mr. Émile Molinier sums up by declaring that "if in all branches of industrial art, America should show a talent as real as his, all would be over with old Europe." It "hopes that it will be otherwise for a long time yet." It will; it will. I believe that I betray no confidence in saying that the artists of "old Europe" will be given one more chance to redeem themselves before their final extinction.

MY Paris correspondent writes that he has reason to believe that there will be a fall in the price of Barye bronzes before long. "You will excuse me for not developing the reasons of this belief," he writes, "but in the mean time here is a good anecdote on the subject: a Parisian art dealer (who, perhaps, shares my belief on the subject of prices) recently endeavored to get hold of all the Baryes he could lay his hands on. Thinking that there might be some stored away in England, he advertised in several provincial papers that he was prepared to buy animal subjects in bronze by no matter what artist. These bronzes were to be delivered at a certain address in London. His scheme leaked out, and a wily Britisher (said to be a clockmaker in Liverpool) determined to profit thereby. He got hold of forty subjects that he thought would do, and marked them with the name of the celebrated French sculptor. But instead of marking them as Barye did on one line, BARYE, the Liverpool man stamped the letters separately on uneven surfaces, B A R Y E. Strange to say, the Parisian dealer was bitten. He bought the lot, and was chuckling over his good fortune when a connoisseur showed

him his mistake. Since then these false Baryes have disappeared as if by magic." If I am not greatly mistaken, I came upon one of them quite recently in an art store not a hundred miles from Madison Square.

Mr. SCHAUS wittily remarks that the French hold our art tariff to be simply "une question entre lard et l'art." This reminds me of another "mot" on the latter word. When this magazine was projected various names were suggested by friends of the editor. "Would not 'Home Art' do?" asked one. "'Homard!'" exclaimed a clever Frenchman present, putting on a puzzled look; "I cannot see what there is in common between an art magazine and a lobster."

How finally the present name of the magazine was chosen was very singular. "Amateur Art" was the title really decided on up to the eleventh hour, and it was duly copyrighted and engraved for the cover. Shortly before "going to press" with the first number, the editor walked into the composing-room and asked for "proofs." "Say, Jim, where are those proofs for The Art Amateur?" shouted the foreman, unconsciously transposing the words of the title. "The Art Amateur!" exclaimed the delighted editor. "That's the very name I have been trying to think of. It sounds much better, and it is much more comprehensive than 'Amateur Art!' Here, Mr. Foreman, change the name to that, wherever it occurs in the proofs." A new copyright was at once applied for at Albany, the title-page was altered just in the nick of time, and it is hard to conceive now that the magazine could possibly have succeeded under any other name. MONTEZUMA:

THE NEW YORK WATER-COLOR CLUB.



THE first exhibition at the American Art Galleries of the New York Water-Color Club may fairly be said to justify the club's existence. More than four hundred works are shown, the majority of them by artists little known to the outer public. Yet the average of merit is decidedly high, and there are very few extreme departures from it. It is true that most of the best pictures, as is always the case, are contributed by a few artists already known to

fame, but the majority contains some names which we are sure will come to the front in future exhibitions. There is an almost total absence of the childish attempts which are displayed every year at more pretentious shows, and which, we do not doubt, have often "crowded out" works as good as those which form the bulk of the present exhibition.

It is not without justice that a considerable number of pictures and studies in pastel has been admitted. The two arts have, as to the effects aimed at, much in common, and some artists show a disposition to blend their techniques, so that it is not always possible to say, at a glance, whether a certain picture is in pastels or in water-colors. Among the works belonging purely to the former method we must remark, in the first gallery, a girl's head, "A Gitana," by Florence Francis Snell, in which the warm tones of the complexion are well brought out from a dark red background. Clara T. McChesney's "Cabbage Field by Moonlight" is the most successful attempt at rendering color by moonlight which we have seen in a long time. It is a simple transcript from nature, the subject being a field planted with cabbages, with some white farm buildings and dark trees at the farther end. It is remarkable for the boldness with which the color elements which make up its harmony of grays are used. Most of those who attempt moonlight err by not seeing color in it or in seeing the same tones everywhere, as Mr. B. R. Fitz seems to have done when painting his "Escallop Boats at Wharf," in which the grays are very subtle and harmonious but too much alike in all parts of the composition. It is true that his effect is the opposite of that chosen by Miss McChesney; in Mr. Fitz's composition we are

looking at the moon, consequently the local colors of the large masses are lost in shadow; in Miss McChesney's we are looking from the moon, and the principal masses are in light. Still we cannot but feel that a greater attention to local differences of tone is needed in Mr. Fitz's case. His "Entrance to a Bavarian Village" shows the same propensity to sacrifice variety to an easily obtained harmony, a disposition with which we should take good care not to quarrel in the case of a less highly endowed artist. Miss Louise H. King's "Pond Lilies" may be noticed here because in her treatment of the flowers she seems to hesitate somewhat between the two directions noted above. But they appear to have been studied from nature with a desire to find the elementary tints of which their brilliant whites and grays are composed. Further study in the same line will doubtless result in complete success. More highly finished, and therefore less attractive, is Sidney Mortimer Lawrence's "St. Ives," waves breaking over a rock in the mid foreground while the sun sets in a warm colored mist. This is a studio picture, not a direct study from nature, but it is far from being as mechanical as Mr. Birge Harrison's large "Evening on the Seine," or his "Boys Bathing," or his "Midwinter," with snow that seems to have been painted from cotton wadding. J. Appleton Brown's "Spring-time," apple-trees in blossom, and dreamy, warm distance, is one of this painter's best efforts. His "November," a study of willows overhung by bitter-sweet creepers, is equally good. Its fine, breezy sky is particularly to be commended. From a small group of impressionistic pictures in pastels we would choose Mr. Theodore W. Wendel's "Gray Morning, Gloucester" and "Sunflowers and Sea," as showing the clearest idea of what impressionist methods of painting should be used for. At a sufficient distance these pictures render a striking impression of nature, true as far as it goes; but even with the full length of the gallery between them and the eye, Mr. W. Dodge McKnight's raw blues and greens and purples, in his "Old Breton Stable" and other pictures, do not blend; they consequently fail to produce the out-of-doors effect at which we must assume he has aimed.

To finish with the pastels, let us notice Mrs. Rosina Emmett Sherwood's two charming studies of a baby asleep in its carriage on a garden path, and the same pampered urchin wide awake and playing with its rattle. The latter is particularly taking in its rococo silver frame. Emily Slade's "Dorothy," a little girl in brown dress against a green background, must be mentioned for its refined drawing and good modelling, and J. Elder Baker's "Study of a Head," as one of the strongest things in the exhibition.

The water-colors are, as might be expected, much more numerous than the pastels, but the proportion of works which claim and hold the attention is less. Nevertheless, the visitor will find no lack among them of serious, spirited, or brilliant pictures. Some of the very best are so modest as to color and dimensions that they may readily be passed over. Such is Mr. A. L. Wyant's "The End of the Village," a charming little picture of a quiet village street, a single white house in which everybody seems to be asleep, rich, overhanging foliage and shadowed road-way with hens scratching in it. Such, also, is Mr. L. C. Vogt's "Winter," a barnyard deep in snow, with a tree-trunk in the foreground, an extremely simple subject and simply treated with perfect and therefore unobtrusive skill. In the same category may be placed Mr. M. R. Dixon's "The Interesting Chapter," a girl reading on a garden seat, very spirited in drawing and attractive from its pleasant "arrangement" of gray dress and red and white shawl. But all the good things do not hide themselves away like these. The president of the club, Mrs. Rhoda Holmes Nichols, has a remarkably well-studied figure of an old lady, "A Birthday." She is returning from a visit laden with flowers and memories. The same painter's "Survivors of the Schooner Viking," one of the largest pictures in the exhibition, is, however, but a rather careless study of a wrecked vessel which is not bettered by the clumsily drawn figures introduced to tell a painful story. Mr. Charles Dixon's "London Bridge" and "The Tower, London," are effective little bits of river and shipping views with as little as possible of bridge or tower. Mr. John A. Frazer's "A Blowy Morning in June," rather sunny than blowy, we should say, is a careful study of red-tiled English cottages. L. E. Van Corder's picture of geese, "Companions," is a highly interesting bit of nature. Of many salt-water sketches we prefer Adele Williams's "Old Wharf at Gloucester"

and Henry B. Snell's "Solitude," a quiet twilight with a yacht lying at anchor. The exhibition includes a considerable number of excellent still-life and flower studies, of which we can mention but a few. Miss Rose Clarie's "A Strong Subject"—though she deserves little credit for the silly pun—is a well-painted hamper of onions. Miss Amy Cross's "Tulips" in an old copper vessel; E. J. Holgate's "Still Life," shrimps, lettuce and oil flask; Cora Marie Gaskin's "Carnations" and "Morning-glories;" Bertha Art's "Cocoanuts" and "Still Life;" A. H. Kent's "Grapes and Wine" deserve a fuller notice than our space will allow us to give them. In general, they are characterized by good composition, broad treatment and effective handling.

MINOR EXHIBITIONS.



At the Metropolitan Museum of Art the Fall reception was made the occasion of showing, especially, in the main hall, the handsome model of the Parthenon, constructed by Mr. Jouy, of Paris, under the supervision of the eminent archaeologist, Mr. Chipiez. The model is about one-twentieth of the dimensions of the original, large enough to enable one to feel the beauty of its studied proportions. Questionable points are the painting of the sculptures with a full scale of colors, quite free from the conventionalism which might be expected. Mr. Jouy seems to have had in mind rather the naturalistic painting of small terra-cotta statuettes than the highly conventional painting of such fragments of architectural sculpture as yet preserve some traces of their color. To be sure the best preserved of these are of earlier date than the Parthenon; but it is unlikely that any such effect as is here shown was ever aimed at in classic monumental sculpture. The system of lighting is that devised by Mr. Chipiez, which is said to have been sufficient in Paris, though here it is found necessary to light the interior, with its "restoration" of the Athené statue, artificially. A model of the facade of Notre Dame of Paris was also shown. The whole edifice will be reproduced by Mr. Jouy. The Brugsch Bey collection of ancient Egyptian tapestries and pictured cloths, presented by Mr. George F. Baker, is extremely interesting to the student of textile art. It would be more so were there any authoritative account, such as the original owner might be induced to prepare, of the age, material, use and "provenance" of each piece. In fact, there is nothing the Museum now so much needs as good descriptive catalogues. Most of those sold at the door are mere catchpenny affairs. The best, that of the Johnson collection of gems, is rendered useless by the way in which the gems are shown, packed without system, numbers or titles in a flat case over which one has to bend uncomfortably to look at them. There ought to be several strong rooms like the so-called "Gold Room" in which such objects might be safely and yet freely exhibited. We might then inspect at our ease Greek intaglios or Babylonian cylinders in one room, or the Lazarus collection of fans, miniatures, and snuff-boxes (to which, by the way, some interesting additions have been made) in another, without being jostled by the crowd from case to case.

MR. HITCHCOCK'S ATMOSPHERIC NOTES IN PASTEL at Wunderlich's gallery were much more than that title implies. The great majority were, in fact, deliberate and finished studies, mostly of Dutch subjects. Our readers have been made aware by the color study given with the February number of The Art Amateur and the article printed therewith of Mr. Hitchcock's peculiarities as a painter, his love for the canals, rich meadows and red-tiled villages of Holland; above all for the gorgeous masses of color afforded by the flower-farms of that happy country—acres of flaming tulips, blue hyacinths or white lilies which he has many times transferred to canvas. There are in the present exhibition several

studies of such subjects. Occasionally a female figure is introduced, as in No. 29, "Marigolds," in which the dusky green of the girl's dress contrasts delightfully with the mass of gold-colored flowers; in No. 49, "Tulips," where the more distant figure half lost in bluish shadow is equally effective among the bands of yellow and scarlet blossoms; in No. 4, "An August Afternoon," in which the pink tones of the girl's dress harmonize admirably with the pale orange of the stubble field. But he is equally successful with the figure treated for itself, as is shown in his "Dutch Tulip Seller," with her two baskets full of splendid blossoms; "The Penitent," black-veiled against a background formed by a yellowish bas-relief; his "End of the Day," a finely-proportioned female figure seen against a twilight sky. And of landscapes without the figure we may mention his "Sunset" with a dark willow swamp in the foreground; his "Rain," a study of a wet road bordered by trees winding through a flat country; his fine seascape of blue sky and drifting clouds and waves, "The North Wind," and his notable effect of snow on the rough grass of the dunes, "A Snowy Morning."

A COLLECTION OF AMERICAN WATER-COLORS of a high average of merit is to be found at Keppel's gallery. We noticed particularly some broadly and pleasantly treated landscapes by Murphy; a "Mountain Stream," dashing over rocks and through deep woods, by C. W. Eaton; a gray afternoon sketch with red lilies growing by a rocky shore, "On the Isles of Shoals," by L. Rosenberg; some clever figure pieces by Rhoda Holmes Nichols; some fresh and almost fragrant Violets," by Mrs. Gaskell, and a Whistler-like night effect with lanterns reflected in dark water, by the versatile Childe Hassam.

AT KLACKNER'S GALLERY, Mr. F. Meder's autumn importation of prints includes some fine old English and German mezzotints and stipple engravings, a set of the old "London Cries" being remarkable for its clean and fresh condition. One of the earliest mezzotints in existence, the portrait of the Margrave of Baden, by Kaspar Furstenberg, is represented by a fine proof. Mr. Meder's etchings by Beham and Callot, line engravings by Goltzius, and woodcuts by Dürer and anonymous Italian masters, will prove of great interest to connoisseurs.

AN EXHIBITION OF BILL-POSTERS at the Grolier Club brings into contrast French and American specimens of the art which usually displays itself out of doors on blank walls and temporary hoardings. The French specimens are not all of a kind. Some affect the Japanese and rely on broad splashes of color and angular outlines for their effect. Others, to our mind more artistic, are frankly European in their suggestion of light and shade and full modelling of the figure. One of the best of these is Mr. Grasset's "L'Age du Romantisme," a romantic-looking young lady in black, dressed in the fashion of 1830, reading. She is in shadow; in the background is the Cathedral of Notre Dame in full sunlight—a difficult effect to attempt in a bill-poster, but fairly well rendered. The American posters show little personal impulsion; all are good; but it is impossible to tell Matt Morgan's work from W. J. Morgan's, or the latter from Thomas's and Wylie's without consulting the catalogue. Doubtless these men had ideas of their own, but their industrial superiors, as is so often the case, would not permit them to get out of the rut.

IT is a pity, by the way, that Jan van Beer's fantastic poster of a figurante in black and yellow, for his own "Salon Parisien," Hubert Herkomer's Magazine of Art placard for the Cassells (which, our readers will remember, was seen all over New York a few years ago); Fred Walker's "Woman in White," and certain others, famous in their way, could not have been shown. There have been several admirable American theatrical posters during the last year or two, but their great size probably would have barred them out of the exhibition.

THE PHILADELPHIA ART CLUB EXHIBITION.

THE Second Special Exhibition of the Art Club of Philadelphia opened on November 3d in the fine gallery adjoining the beautiful new Club house. The gallery itself is the ideal of a comparatively small apartment for pictures. With its flat roof, with panels of white ribbed glass set in delicate scroll patterns of Elizabethian style brightened here and there by an occasional patch of gold color, its minstrel's gallery above the ingle nook, and its walls of gilded canvas tarnished like a piece of antique needlework, it is in every respect worthy of being studied by all interested in the habitat for pictures. The collection now on view is worthy of its place. With vivid recollections of the chief exhibitions of 1890 in France, England and America, it may be truly said that at none of them has there been a higher average of merit. Not only are there modern masterpieces such as (to avoid invidious comparison) the two that gained gold medals, but the rank and file of the army are nearly all worthy of their decorated leaders. August-

air" are new to America, but the one called "St. Martin's Summer" was a prominent picture in the "New English" Exhibition in Piccadilly during 1889. The other is of an artist painting, with a lady seated by him amid a group of rushes into which their boat is pulled half out of the water. This study has fine open air quality, is sumptuous in coloration and vividly real in its portraiture. The smiling and benign looking Mr. Isaacson of J. Carroll Beckwith, in spite of its unflinching realism, is, perhaps, the most successful portrait of many notable ones by this artist. Only prejudice could hold that at least half a dozen canvases in this gallery are not fully worthy to hang in any exhibition of living masters. For an extreme instance of modernity the "Lawn Tennis" of Charles C. Curran has scored a triumph. To depict sunlight on grass, contrasted with sunlight filtered through a huge Japanese umbrella, has been tried more than once; here, however, the problem is vanquished. Easy in its composition, and possessing the grace of truth, the picture is a rare example of an everyday subject made great solely by its treatment. "Mother and Child," by W. M. Chase, is well known to those who visit New York exhibitions: a figure in a dull neutral color Japanese robe is half turned from the spectator, while her baby, in long robes, peeps naturally over her shoulder. Save for the brilliant crimson of the collar, the scheme of color is a subtle harmony in very low key. A picture of somewhat similar size and subject, which was conspicuous at the Society of American Artists' Exhibition last spring, is "Orchids," by Rosina L. Gill. Here again is the standing figure of a "Mother and Child," there is again a dark dress, this time with the mauve of the orchid blossom repeated in the child's sash, and in the fallen petal on the floor. Conceived in quite a different vein, it is instructive to compare the two and note how entirely different is the result, although each in its own way is admirable. Childe Hassam's "Corner of a French Garden" is a gorgeous and very clever study of scarlet geraniums in pots. Another triumph in its way is the portrait by C. Sprague Pearce; its dainty scheme of color can hardly be paraphrased in words. "Peonies," a small figure study by Robert Reid, has a charm all its own, the pink and white blossoms of the flower being the delicate key-note of a very subtle composition. Bruce Crane's Landscape "Indian Summer," Louis C. Tiffany's "Spanish House," Bolton Jones's "Road to the Sea," W. P. Dana's "Coast Scene," D. B. Parkhurst's "Afterglow," Blashfield's "Scenes in Egypt and Greece," Theodore Earl Butler's "Cecile" and "A Quiet Child," Birge Harrison's "Forest of Campagne," all deserve more notice than our space can afford. It must be added that "The Mirror," the seated half-length figure in dress of delicate écreu shading to greenish yellow (which won for Dennis M. Bunker the I. H. Ellsworth gold medal this year) and Carl Newman's splendidly painted "Portrait of Miss H." contributed in no slight degree to establish the high

level of the exhibition. By the courtesy of the artists concerned and of the Committee of the Arts Club, we are enabled to reproduce herewith one of the twenty-five illustrations from the handsome catalogue.

THE war over the question of the admission of female pupils to the École des Beaux-Arts continues to rage in the Paris journals. Henry Harvard in *Le Siècle* intimates that it may lead to a consequence which art students in general would deplore, namely, the closing of the school altogether. This measure has been several times considered, he says, by different ministries, and is favorably regarded by the present one. It is defended on the grounds that it would not only effect a considerable economy of the public money, and would settle so far as the state is concerned, the female student question, but would break up a traditional system of teaching which is supposed to be inimical to the development of original qualities in those who are subjected to it. It is pointed out that few of the great painters of the last half century have owed much to the school.



PORTRAIT. SON OF MR. ST. GAUDENS. BY J. S. SARGENT.

(PUBLISHED BY PERMISSION OF THE OWNER.)

tus St. Gaudens's bust of General W. T. Sherman is a triumph of classic realism; without any attempt to idealize the face or the dress, the sculptor has wrought a work worthy of being placed among the veritable antiques, so thoroughly statuesque is the dignity of its presence. His medallion of Robert Louis Stevenson is equally fine, in an entirely different vein. It has caught the expression of the famous author exactly. Propped up in bed by pillows, with a manuscript in one thin, characteristic hand and a cigarette in the other, it is the very man himself as one has heard and seen him. The space in the circle not filled with the relief of the portrait, bears a poem in thirty lines, wrought in simple Roman capitals in low relief. It was to the "Sherman" that the gold medal for sculpture was awarded. J. S. Sargent's portrait of the son of Mr. St. Gaudens, to which was awarded the club's gold medal for painting, is one of his most successful canvases. The exquisite truth of its pose and the rare vitality of every line of the body, no less than the beautiful face itself, reveal the power of a master. Mr. Sargent's two studies "en plein

THE ATELIER

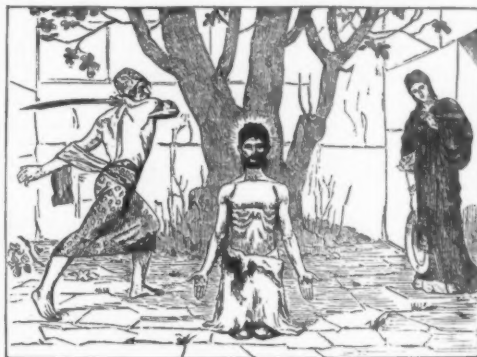
PUVIS DE CHAVANNES.

I.



WO years ago, on the occasion of the exhibition by Mr. Durand-Ruel, at the National Academy of Design, of his collection of the works of the French impressionists, The Art Amateur was almost alone in doing justice to the paintings by Puvis de Chavannes, who, though not an impressionist, was represented in the exhibition. We pointed out, among other merits, his great skill in decorative composition, the charms of his color, too pale and gray as it seems to many, and his uncommon success in rendering atmospheric effect in the simplest possible manner. At that time his reputation, even in France, was made the subject of savage attacks, and in this country those who did not sneer at his work wisely shook their heads and held their tongues. But public opinion in France having definitively turned to his side, it may be presumed that no one here will now question his right to be considered a great decorative painter. This change in public sentiment is in great measure due to the collective exhibition made later in the galleries of Mr. Durand-Ruel, rue Lafitte and rue Lepeletier, Paris. The exhibition included many drawings and sketches, and so made ridiculous the old charges, that he could not draw, that he could not color and so on, and so on. Of the works exhibited at the National Academy, which many of our readers will probably remember, "The Poor Fisherman," which came in for its share of adverse criticism, was bought by the French Government. It shows a fisherman with arms folded, in his boat, which is fastened to a stake on shore, waiting for the moment to raise his sunken net. On the sandy beach, among patches of rough, white flowered herbage, one child, an infant, is lying asleep; another, half grown, is plucking a bouquet of the flowers. In the distance, along a high horizon, are the long lines of the banks of a great river, near its mouth. The tonality of the picture is given by the great masses of sand and sky and water; and this gray and brown coloration is relieved by but a little warmer color in the figures, the highest notes being the white flowerets. A certain wilful yet quite unaffected

simplicity, an air of grand style, without the conspicuous energy which accompanies it in the case of those of the old masters with whom the public are most conversant,



"DEATH OF ST. JOHN." BY PUVIS DE CHAVANNES.

caught attention, and for those who do not understand refined painting, especially in works of this size, there



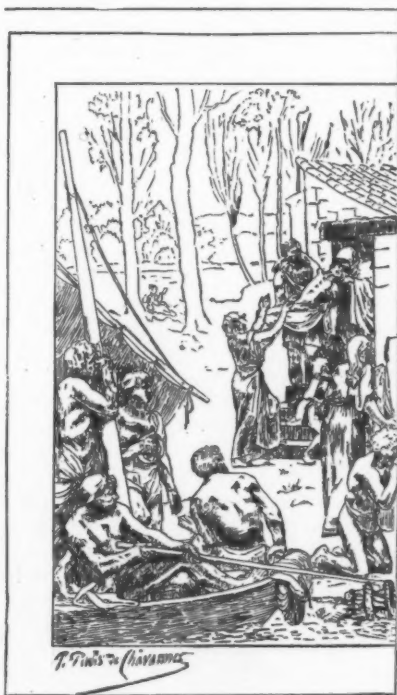
"HOPE." BY PUVIS DE CHAVANNES.

was but little to hold it. Consequently, these felt that they were defrauded of their time, and were ready to undervalue even the little that they understood and enjoyed.

Another picture, now owned in this country, and which was subjected to similar "criticism" for much the same reasons, is the "Esperance." It was painted after the Franco-German war, and represents Hope in the person of a young woman draped in white, sitting at the foot of a rude tomb and holding a fresh spray in her outstretched hand. In the distance is a shadowy landscape, with the ruins of a city and the crosses of the soldiers' graves. Our reproduction of the etching, from the "Galerie Durand-Ruel en 1873," gives a fair idea of its composition and treatment. The picture now belongs to Mr. Erwin Davis, of New York. Mr. Lambert, also of New York, owns two fine examples, "Les Vendanges" and "L'Automne," the last being a reduction of a large decorative painting in the Museum of Lyons. Mr. John G. Johnson, of Philadelphia, has the reductions of the four large mural paintings in the Museum of Amiens, "Peace," "War," "Work" and "Repose." These were shown in the Exhibition of Impressionists, already referred to. They had obtained for the painter his decoration of officer of the Legion of Honor, at the Salon of 1869.

Other works now in this country are: The finished reduction of the large decorative composition, "The Sacred Grove," in the Museum of Lyons. This belongs to Mr. Potter Palmer, of Chicago, in whose gallery it now is. The cartoon of the mural painting in the new Sorbonne, touched up since the completion of the work, is owned by Mr. H. O. Havemeyer, who has lent it to the Metropolitan Museum, of New York where it hangs in the corridor, connecting the new and old galleries of paintings. "The Young Mother," a beautiful draped figure, seated, with a child, in a classical landscape, belongs to Mr. Cyrus J. Lawrence. All of these pictures were bought either from or through Mr. Durand-Ruel, who has, from the first, been the only dealer to handle Puvis de Chavannes's works, and who buys everything he does aside from his large decorative paintings.

It is time we gave some account of the painter himself and of the ensemble of his work: Pierre Puvis de Chavannes comes of an old Burgundian family. He was born December 14th, 1824, at Lyons, where his father was chief engineer of the mines. He made his first literary studies at the schools of that town and finished them at the College Henri IV. A long illness prevented his entering the Polytechnic School, as his father had desired. After the death of his parents he found himself in circumstances which allowed him to employ himself



"CHILDHOOD OF STE. GENEVIEVE." MURAL DECORATION IN THE PANTHEON, PARIS. BY PUVIS DE CHAVANNES.

as he pleased, and having always had a love for art, he took lessons for a while of Henry Scheffer, brother of the better known artist, Ary Scheffer. In 1848 he made a trip to Italy, and on his return to Paris he entered the studio of Thomas Couture, but did not remain there long. Since then he has studied and worked alone, having his own aims and seeking his own modes of expression. His first picture, a "Pieta," was exhibited in 1850; but he was far from satisfied with his powers at the time, and did not exhibit again until 1859, when he showed the "Return from the Hunt." Since 1859 he has exhibited more regularly. The following is a list of his principal works in chronological order: "Peace" and "War," 1861, illustrated herewith—for these pictures he obtained a second-class medal; "Work" and "Repose," 1863; "Autumn" (medal), 1864; "Ave Picardia Nutrix," 1865; "Vigilance" and "Fantasy," 1868; "Sleep," 1867 (in which year, on the occasion of the Universal Exhibition, he was decorated and received a medal for the whole of his works); "Play," 1868; "Marseilles, the Greek Colony," and "Marseilles, the Gate of the Orient," 1869; "Decapitation of St. John" and "Magdalen in the Desert," in 1870; "Hope," 1872; "Summer," 1873; "Charles Martel" and "Radeconde," 1874; "Fisherman's Family," 1875; Cartoon for the Life of St. Geneviève at the Pantheon in 1876; the works themselves were executed in 1877; "The Prodigal Son" and "Women on the Seashore," 1879; "The Poor Fisherman," 1880; cartoon of "Pro Patria Ludus," 1881; execution of the same composition (which brought the painter a medal of honor), 1882; "The Dream" and "Portrait of Mme. M. C.," 1883; "The Sacred Grove" ("Bois Sacré"), 1884; "Autumn" (variant), 1885; "Vision Antique," "Christian Inspiration," "Force" and "Grace," 1886; "The Young Mother," 1888; "Inter artes et Naturam," 1890.

Most of these works must be considered as mural paintings, falling into groups as follows: At the Museum of Amiens are "Peace" and "War," "Work" and "Repose," the two long compositions "Ave Picardia Nutrix" and "Pro Patria Ludus" and eight additional figures which have not yet been exhibited. The French Government bought the "Peace" in 1861, and the artist made the Government a present of the companion picture, "War," so as not to separate them. In 1864 Mr. Diet, the architect who had charge of finishing the Museum of Amiens, asked for and obtained these two works for the decoration of the large central gallery. The artist, thereupon, offered the Society of Antiquarians of Picardy, owners of the museum, the companion pictures, "Work" and "Rest," and afterward made, to complete this splendid mural decoration, the two long panels named above. At the Hotel de Ville of Marseilles are "Marseilles, the Greek Colony," and "Marseilles, the Gate of the Orient." At the museum of Lyons are the "Sacred Grove," the "Antique Vision" and "Christian Inspiration," with the figures of "Force" and "Grace" symbolizing the two rivers, the Rhone and the Saone. At the Hotel de Ville of Poitiers are "Charles Martel, Conqueror of the Saracens," and "Queen Radeconde in Retirement." At the Pantheon, Paris, is "The Childhood of St. Geneviève," and at the Sorbonne the immense allegory of "Law, Theology and Science." Let us describe some of these works in detail.

At Amiens the "Peace" has for scene a valley in some classic land, where high marble cliffs almost shut out the summer sky, and are themselves partly hidden by groves of cypresses. In the midst is a red-flowered oleander, grouped about which are half nude men and women, the latter milking goats or handing fruits to the men, who have just laid aside part of their armor. In the distance, on one side, soldiers are exercising their horses; on the other, peasants are crossing a little stream, bearing more provisions to the band returned from the war. In composition, this picture, though remarkably well balanced, is not so impressive as the companion piece, which we also illustrate. In this the foremost figures of the central group are a slain youth and his grief-stricken and vengeful parents. Women are tied to a stake, back of them, and, near by, a wounded ploughman is thrown against his fallen team. Behind are three mounted trumpeters. To the right, so far off as not to interfere with the central group, is shown an incident of the fight still in progress; at the left the conquered are being driven into captivity. Over all hangs a thick cloud of smoke from the burning huts.

"Work" ("Le Travail") is also a noble composition. The central group is, again, plainly dominant, but less so than in the last picture, being thrown into the

middle plane and supported to right and left, in the foreground, by other groups of scarcely less interest. The position of the group of blacksmiths about the anvil, however, their vigorous and concerted action, and their being shown in full light, cause them to hold the attention; and, by the associations of their labors with those of war, to connect the subject with the paintings already described. The thought of war was evidently uppermost in the painter's mind while he was engaged on all four pictures; for the principal figures in the "Peace" are the returned soldiers, and in the "Repose," which we are now to describe, anvil and hammer—emblems of the smith's and armorer's trades—are brought into the foreground. This last composition will probably be considered the most beautiful of the series. Its central idea is the use of leisure, in old age to impart instruction, in youth to listen to it. The attention of the men and women who have left their work for a moment to listen to the old shepherd, seated under the tree, is only emphasized by the perseverance of the workman at the right, who will not leave his task. The landscape, with its double range of hills, reflected in the quiet lake, is very beautiful, and is an excellent example of the effect of repetition in compositions of this nature.

The originals of these compositions are accompanied in the "Musée de Picardie" by surrounding decorations, masks, pendentives, small compositions to fill the spaces between the greater.

On the staircase walls are the two oblong compositions "Pro Patria Ludus" and "Ave Picardia Nutrix!" They are very long in proportion to their height, and are necessarily divided into several groups, all equally in the foreground. In the "Pro Patria Ludus" the groups of figures are held together by a very simple, flat landscape, with a little stream running the length of the picture. A few primitive-looking buildings and a few poplars break its monotony. In the centre some young men, almost, or quite nude, are trying their skill in casting javelins. The trunk of a leafless tree, to the left, serves for a mark. Older people are looking on; and, to the left, women are baking bread in a rude oven, while others are talking with one of the javelin throwers, who is waiting his turn. Here, again, the leading idea is unmistakable. It is that expressed in the proverb "In time of Peace prepare for War," and the lesson is made more pointed by the choice of local scenery, types and accessories recalling ancient Picardy.

The "Picardia" fills out the meaning of the whole series of compositions. It is the nursing ground of French manhood that is shown us, full of all that is requisite to make a people strong and resisting. A village with mills, a cider press, a house in course of construction, occupies the left; to the right are some fishers; a group of women, bathing, fills the centre. Every figure displays a strong and abundant vitality.

(To be concluded.)

DRY POINT AND "VERNIS NOIR."

UNLIKE etching, dry-point work is done on the bare copper not covered with varnish. You draw upon it with the sharp point exactly as you draw on paper with a fine pen or sharp pencil.

Tracings can be made as before, using varnish or ground. In drawing through it, care must be taken to scratch the surface of the copper. The outlines obtained, the ground can be removed with spirits of turpentine and the work finished free-hand. While working, if you wish to see the state of your design, rub into the lines a little of a black made with lard and lamp-black. This can be allowed to remain while other lines are added, and then these again can be filled with the black. This is one of the principal advantages of dry point over etching proper—that you can always readily see the effect of what you are doing, instead of being obliged to wait until a proof can be taken.

The point, in cutting into the copper, throws up on both sides little inequalities collectively called the "burr." This is sometimes inconvenient in the skies and distances and in other parts of an etching finished with the dry point, because it catches ink and prints a black line of a different character from the etched line. But in pure dry-point work the burr is invaluable, giving soft and velvety darks. It can be removed whenever required with the scraper; and, in printing a large number of impressions, it is apt to be removed, or, at least, lessened, unless the precaution be taken to electroplate the copper with a slight coating of steel. If this is done, one can even work over the burr with the point.

For vernis noir, or soft varnish process, the varnish used for a ground is much fatter, and, therefore, melts at a lower temperature than that used for etching. Taking account of this, the plate may be grounded as for etching.

A sheet of rather thin but solid drawing-paper is folded and the grounded plate placed in it, which prevents all trouble from slipping. Instead of etching with a point, you simply draw upon this paper with a medium lead-pencil, pressing a little upon the point so as to impress the ground through the paper and make it adhere. The paper can be lifted from time to time to see that the ground does adhere to it, and leave the copper bare along the lines of the drawing. The design finished and the paper removed, the plate is put in the bath exactly as an etching would be, and is bitten in the same manner. The result when printed will be quite different and very like the drawing made with the pencil on the paper, except that you have a much greater range and especially greater intensity of tones.

It is best, in the case of night and twilight subjects, to bite the darks first and vigorously; then, recovering the plate with varnish, put in the large, flat middle tones with a carpenter's lead-pencil, working over the drawing-paper applied as before. A second biting will incorporate these tints with the previous work, and the two may be harmonized to any degree by repeating the operation.

Lights can be taken out and the most delicate gradations obtained by using the scraper and the burnisher.

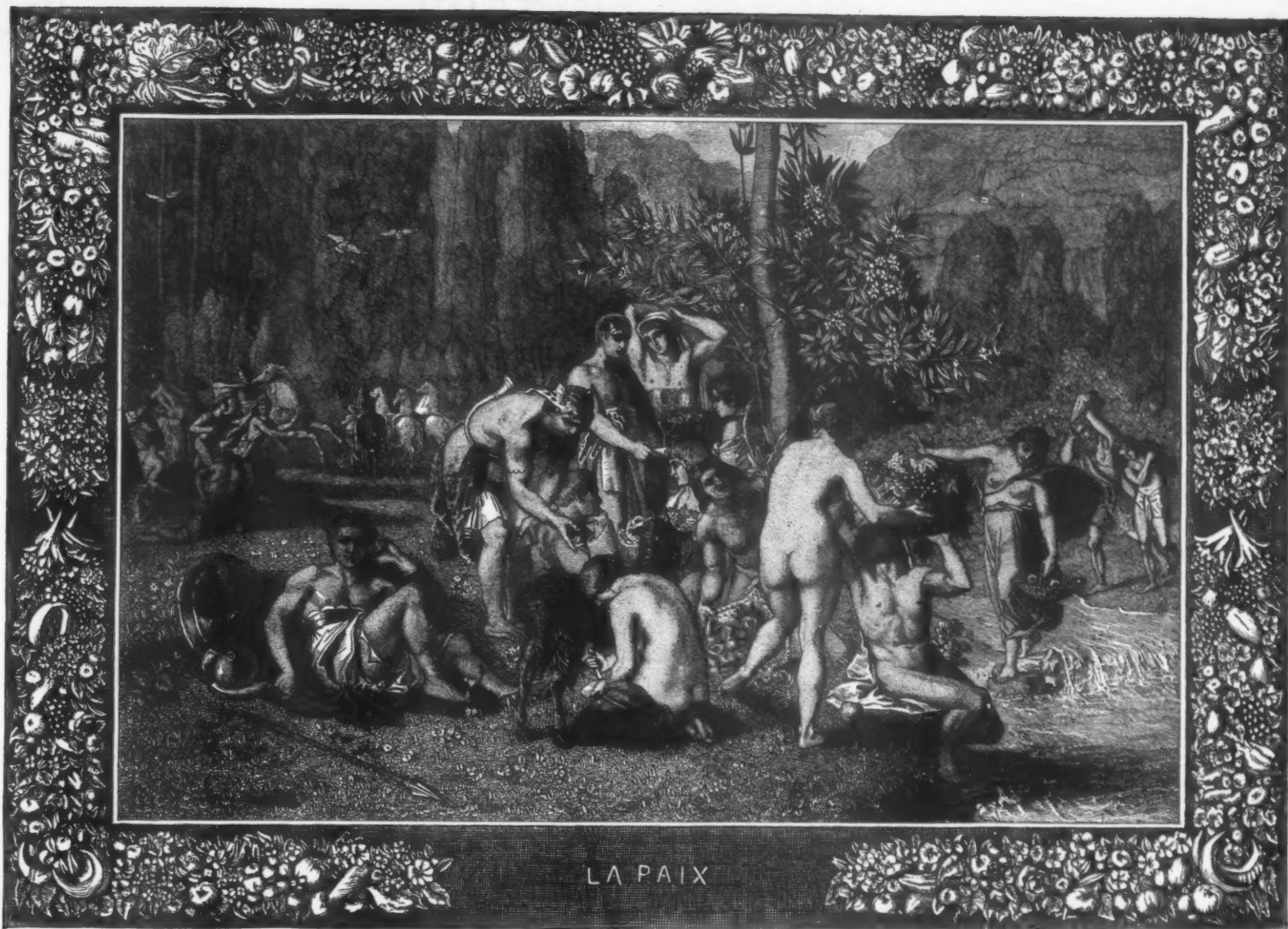
The vernis noir is made by melting together one part of lard and three of ordinary etching ground; a little less lard in summer, a little more in winter.

It is highly desirable not to bear the hand on the ground when etching. It is absolutely necessary to observe this rule when working with soft varnish. Félicien Rops, in working on the soft ground, takes more precautions than are usual, but which it will be particularly well for amateurs to observe. The fault of the process is a certain monotony of grain in the impression. To avoid this, he used several papers, ranging from fine tracing-paper to small-grained Holland paper—the latter seldom used, and only for very coarse textures. These are placed in turns upon the ground, except the first, the tracing-paper bearing the outlines of the design, which is permanently glued by one edge to the plate. On this all the work is done, the several other papers successively placed under it serving only to vary the grain. A somewhat harder pencil is used with the heavier papers. He always makes on the margin of his plate a little sketch or arabesque or what not, which is immediately bitten in with strong nitric acid applied with a brush. This little sketch, or sometimes several of them, the ground being removed from them, serve as guides in bringing the tracing-paper exactly into its first position, after having thrown it back to change the papers. It or they also serve the same purpose should it be considered necessary to go over any part of the work after taking a proof and regrounding the plate.

He seldom uses nitric acid in biting the plate itself, preferring either bichromate of potash dissolved in water or a bath composed of 20 parts chlorate of potash, 100 of hydrochloric acid, and 880 of water. This throws up no bubbles, and bites slowly and regularly.

The roulette, or the dry point used so as to make dots instead of lines, will do to complete a work in soft ground. Many of the older methods of engraving in tints, like the aquatint and the mezzotint, may be used in conjunction with soft ground work. The two easiest of these methods are as follows: (1) Take powdered resin and dissolve in strong alcohol for a day or longer. When setting to work, and before grounding the plate, pour a little of this on the bare copper, let it run over the plate and off it, and set aside for the film of alcohol to evaporate. It leaves a fine couch of resinous particles, which are to be attached to the copper by slightly heating the plate. This is next slightly bitten before proceeding with the regular work. This plan gives a fine grayish ground, out of which lights may be scraped, and which may be deepened and graduated by using, over the tracing-paper alone, a stamp instead of a crayon. It can also be varied, in the usual way, by stopping out. The work can then go on as before. (2) The effect of a water-color wash may be obtained by putting the bare copper in a bath of chromic acid with a few drops of azotic acid. The different tones will be gained by stopping out. All of these processes suppose careful printing and yield, comparatively speaking, but small editions, unless the plate is steel-faced.

The general instructions given last month for printing etchings apply also to work in dry point and "vernis noir."





CHARCOAL STUDY BY PUVIS DE CHAVANNES.

Our American Art Schools.

INTRODUCTORY.



IN THE THIRD ANTIQUE ROOM. SKETCH BY M. H. BANCROFT.

URING the course of these articles the aim of the writers will be to report impartially the facts concerning Art Education throughout the United States and Canada. This will be done, we hope, without bias toward any particular method or style. The old and new schools of painting each have their partisans who are apt to proclaim their own truths in disproportionate value. One party believes in minute, stippled finish and tediously accurate outline; another in sketchy, vigorous impressions and bold, forcible masses. One group holds detail and texture to be the most important qualities of a painting; another believes in color and brushwork as the only saving virtues. Among all these we hope to keep clear of prejudice for or against, and at the same time to recognize that there is not one art for Tompkinsville and one for Paris, but that in each place the artist's work must be judged by the same laws. Careful drawing, despised by some extremely modern theorists, must make itself felt in even the most hasty impressions. Form, color and the less easily defined quality called sentiment, are all necessary, and no one of these can be given undue prominence without detriment to the others. It will be our endeavor also to give the opinions of many specialists both on the art they teach and the best method of imparting it. Their advice, we hope, may assist masters to bring out the hidden talent of their pupils, while it will be helpful to students throughout the country in imparting to them the views of many professors holding varied opinions. By reports on these lines it is hoped that a true record of the progress of art teaching to-day may be reached, and that it may help in no small measure to advance the cause of art wherever we may find readers.—EDITOR OF THE ART AMATEUR.]

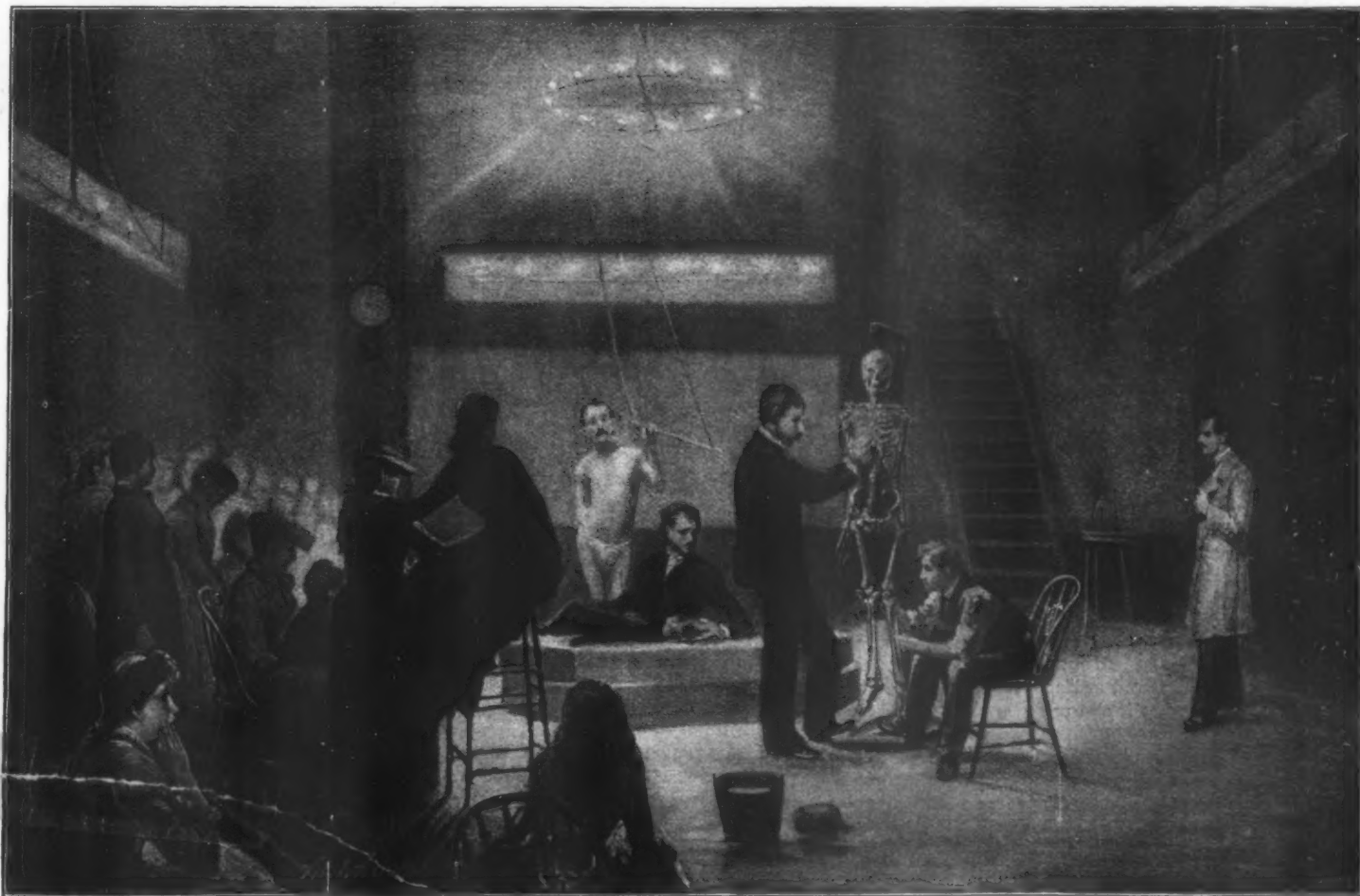
ern theorists, must make itself felt in even the most hasty impressions. Form, color and the less easily defined quality called sentiment, are all necessary, and no one of these can be given undue prominence without detriment to the others. It will be our endeavor also to give the opinions of many specialists both on the art they teach and the best method of imparting it. Their advice, we hope, may assist masters to bring out the hidden talent of their pupils, while it will be helpful to students throughout the country in imparting to them the views of many professors holding varied opinions. By reports on these lines it is hoped that a true record of the progress of art teaching to-day may be reached, and that it may help in no small measure to advance the cause of art wherever we may find readers.—EDITOR OF THE ART AMATEUR.]

PHILADELPHIA.—I. THE ACADEMY OF FINE ARTS.

THE Pennsylvania Academy of Fine Arts is an imposing building in modern Gothic style, standing at the corners of Broad and Cherry streets, not far from the City Hall. The exhibition rooms, of which there are nine, contain a fine permanent collection of works of art. They are on the second story, where also a special exhibition is occa-



sionally given. On the ground floor are class-rooms spacious enough, but poorly lighted by side windows. Here is a fine collection of casts from the antique, but as this is free also to the public, strangers are present while the students are at work, an arrangement which can hardly be regarded as helpful to the latter. In no



DEMONSTRATION OF ANATOMY AT THE PENNSYLVANIA ACADEMY OF FINE ARTS. SKETCH IN OILS BY A. J. ADOLPH.

other of the schools I have visited does this condition prevail, although in Chicago advanced pupils work on some of the larger casts in the rooms where they are on public exhibition.

The curriculum at the Academy includes drawing from the antique and from life (the nude), together with modelling and anatomy. Mr. Thomas P. Anschutz and Mr. James P. Kelly have charge of the classes in painting, drawing and modelling. Mr. Charles H. Stephens instructs the night class in drawing and painting. Mr. Bernhard Uhls teaches portrait painting. Dr. William W. Keen is instructor in artistic anatomy, and Mr. Alexander Stirling Calder is the demonstrator of anatomy. The office of curator and librarian is ably filled by Mr. H. C. Whipple.

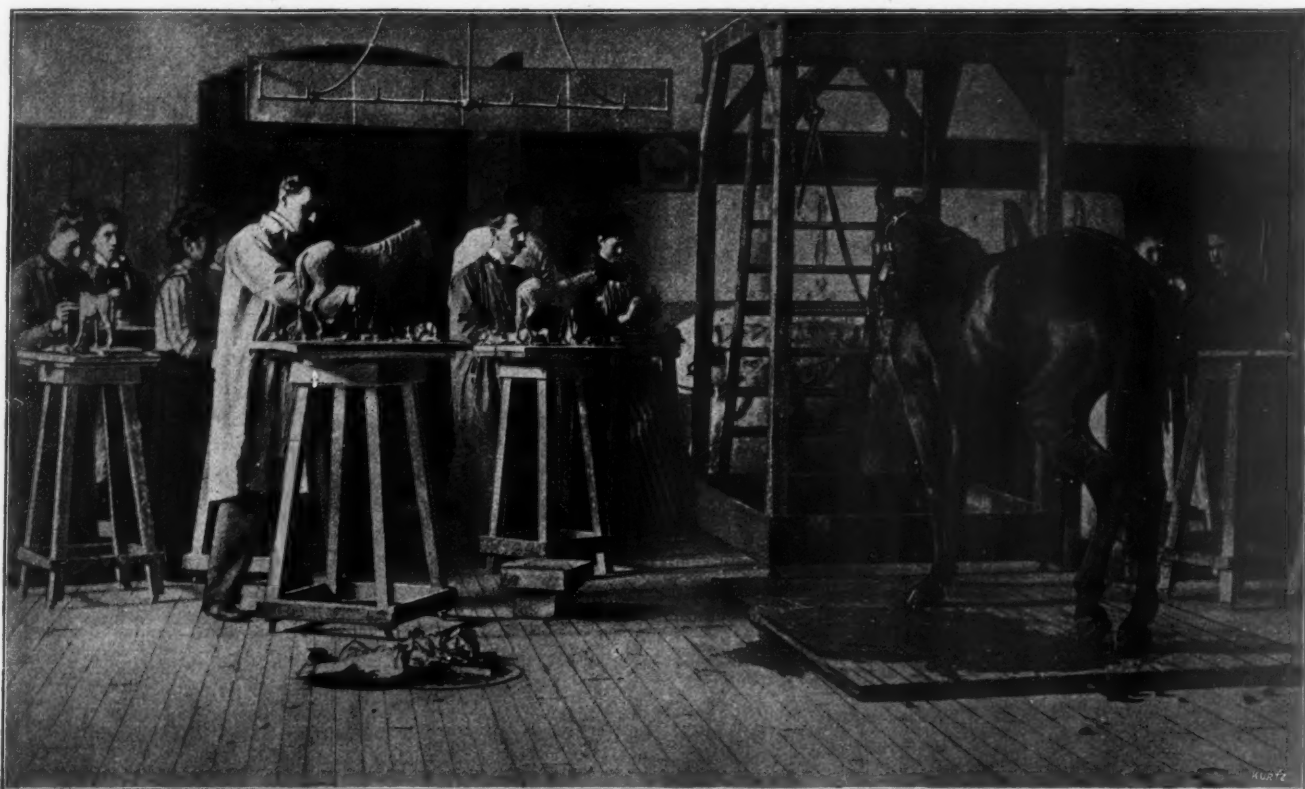
The school is not, I believe, in a very prosperous condition at present, the number of students having fallen so low as 280. This decline is attributed chiefly to the cessation of the free classes, which not only swelled the numbers but brought in many real workers,

supervision of that excellent painter, Mr. Thomas Eakins. During his regime the plan of study was systematized. Much attention was given to anatomy, and the dissection of animals and of the human figure formed an important feature of the course. This is not given so much prominence now, although it is still an obligatory part of the work done. Thirty-five lectures on anatomy are delivered during the session. This is the only art school in the country, I believe, where dissecting is taken up in connection with the study of anatomy.

During Mr. Eakins's superintendence, painting from the antique and from life took the place of drawing. The instructor expressed himself on this point to the following effect: "I think a student should learn to draw with color. The brush is a more powerful and rapid tool than the point or stump. Very often, in practice, before the student has had time to get in his broadest masses of light and shade with either of these, he has forgotten the purpose he had in view. Charcoal would be better, but it is clumsy and rubs off too easily

unless the student fancied he had mastered drawing before he began to paint. Certainly it is not likely to happen here. The first things to attend to in painting the model are the movement and the general color. The figure must balance and appear solid and of the right weight. The movement once thoroughly understood, every detail of the action will be an integral part of the main continuous action, and every detail of color auxiliary to the main system of light and shade. The student should learn to block up his figure rapidly, and then give to any part of it the highest finish without injuring its unity. To attain these ends I have not the slightest hesitation in calling the brush, and an immediate use of it, the best possible means."

Now, however, the pupils use charcoal and crayon, as in most schools, until they become "strong" draughtsmen, when color is taken up. The school is conducted upon a conservative plan—conservative, that is to say, as contra-distinguished, not from progressive, but from radical or revolutionary methods.



THE MODELLING CLASS AT WORK AT THE PENNSYLVANIA ACADEMY OF FINE ARTS. FROM A PHOTOGRAPH.

who helped indirectly by imparting energy to the school. It often happens that those who can afford to pay for tuition take it in a half-hearted fashion; while others whose means will not permit them to do this prove, by close application, how they value their opportunities, and thus set a good example. Could these free classes be resumed, the masters believe the old prosperity of the Academy would be easily regained. The school is open to both sexes. Its object is to afford instruction, of the highest order, to those who intend making painting or sculpture their profession; but it also proposes to extend, as far as possible, the same benefits, as a foundation for their art, to engravers, die-sinkers, illustrators, decorators, wood-carvers, stone-cutters, lithographers, photographers, and the like, this class of students being always largely represented at the school. While in the Academy classes the only instruction is in the fine arts, the mechanical part of their crafts those who do not intend to follow these are expected to learn outside, in the work-shops, or in technical schools.

Prior to February, 1886, the school was under the

for students' work. The main advantage of the brush, however, is the instant grasp it secures on the construction of the figure. It was found out long before Fortuny put on record his detestation of them, that there are no lines in Nature, but only form and color. In drawing the figure, the least important, yet the most difficult thing to catch, as it is the most liable to change, is the outline. The student drawing with a point, the outline of the model is soon confused and lost; for if the model moves a hair's breadth, already the whole outline has been changed, so that he has perpetually to rub out and make corrections in his work. Meantime he gets discouraged and disgusted, long before he has succeeded in making any sort of portrait of his subject. Moreover, the outline is not the man; the construction is. Once that is obtained; the details follow naturally. As the tendency of the point or stump is, I think, to reverse this order, I prefer the brush and do not at all share the fear entertained by some that the charms of color will intoxicate the pupil and cause him to neglect form. I have never known anything of this kind to happen,

"No distinctively original, or 'new' methods are employed," said one of the professors. "No rigid order of study is enforced. Our students stay with us for so short a time—a year or eighteen months, generally going to New York or Paris—that it is not practicable for us to demand that any certain amount of time should be spent upon any one branch of study. If a student, after a short stay in the antique class, desires to enter the life class he may do so. Perhaps he may return to the antique later on. If in a few months he wishes to work his studies in color instead of monochrome he is allowed to use the brush.

"In teaching, we do not lay emphasis on any one quality as desirable to be acquired, rather than another. We do not say, 'spend all your effort upon a correct, careful outline,' or 'look for the values; unless your values are correct you have nothing,' or 'you must paint, and not draw.' If there is any one thing upon which we do put particular stress it is the desirability of feeling from the very outset for the character of the model, and trying to express that instead of being satisfied with



COMPOSITION CLASS SKETCH. SUBJECT FROM "SHE STOOPS TO CONQUER."

WASH DRAWING. BY LOUIS M. GLACKENS, STUDENT OF THE PENNSYLVANIA ACADEMY OF FINE ARTS, PHILADELPHIA.

making a map of the mere outlines of the figure, as seen at any given moment against the background. We endeavor to teach our students to see as well as to draw; to learn to look at Nature properly, and to regard it in its fullest, broadest meaning."

All the present professors were formerly students at the Academy, which they attended while it was under Mr. Eakins's direction. They may be said to carry out with some few modifications the method formulated by him. They are all young men, and appear to work together in perfect harmony. In many cases there are paintings of former pupils at the important annual exhibitions held in the same building, which speak well for the general soundness of the Academy's methods of instruction.

The annual Tappan prizes (founded in 1882), by Mrs. Charles Tappan, Miss Harriet R. Tappan and Mr. Robert N. Tappan, are the only ones awarded at this school. They are \$200 and \$100 respectively, and are given for the best and second best pictures by students of the Academy who have worked regularly in its school for at least two years; one of the years must be the school year preceding the exhibition at which the prize is awarded, with the provision, however, that there shall be no obligation to award a prize to any work which is not, in the opinion of the committee, of sufficient merit to deserve it. The pictures submitted may be either in oil or water color. They may be either figure or cattle pieces, landscapes or marines. The prize winners up to the present year have been: 1882—first prize, William T. Trego; second prize, Susan H. Macdowell. 1883—no first prize; second prize, Gabrielle D. Clements. 1884—first prize, Charles H. Fromuth; second prize, Ellen W. Ahrens. 1885—first prize, Elizabeth F. Bonsall; second prize, William B. Bridge. 1886—first prize, Annie Dodge; second prize, Charles F. Browne. 1888—first prize, Benjamin Fox; second prize, Milton H. Bancroft. 1889—first prize, Jennie D. Wheeler; second prize, Louise Wood. 1890—first prize, Hugh H. Brickinridge; second prize, William J. Edmundson.

The following artists of more than local reputation are among those who have received, in part, their education at the Academy: Paul Weber, Robert Wylie, George C. Lambdin, P. F. Rothermel, Samuel B. Waugh, John Sartain, Daniel R. Knight, Walter Shirlaw, Edward M'Ilhenny, Arthur Parton, Thomas Eakins, William Sartain, F. B. Schnell, Anna Lea, Mary Cassatt, Howard Helmick, Peter Moran, Milne Ramsey, William H. Lippincott, A. B. Frost, Henry Bisbing, E. A. Abbey, Kenyon Cox, Leon Delachaux, C. P. Grayson, Cecilia Beaux, William T. Smedley, James Pennell, Frederick J. Waugh, Robert Blum, John J. Boyle, Harry R. Poore, Harry C. Bispham, Fidelia Bridges, William M. Harnett and Emily Sartain.

The illustrations of the present article, with the exception of "The Modelling Class at Work"—which is taken from a photograph—are by pupils in the school. The initial letter, showing a student at work in "the third Antique Room," is by M. H. Bancroft, the same clever young artist who did the graceful thirty-five minutes' sketch illustrated herewith in miniature. The original was done in the composition class in pencil, on a sheet of gray drawing paper about double the size of this page; the sky at the back was put in with Chinese white. The subject given out to the class was "Four Figures and a Landscape." This graceful and spirited sketch suggests somewhat close familiarity with the work of Winslow Homer; but it must be admitted that the student could hardly follow a better master. The full-page illustration shows another subject given out in the composition class, a scene from "She Stoops to Conquer." Mr. Glackens has certainly done wonderfully well with his theme. The composition is so spirited, the drawing is so good and the color is so effective that he need never despair of paying commissions as an illustrator so long as he keeps up to the standard of excellence he has set himself here. It is hardly necessary to say that this is no hasty sketch like the other. The design was done in washes of India ink on white paper. The reproduction is only a little smaller than the original. It will be interesting to many readers to learn that all the illustrations of the present article are reproduced directly without the interposition of the engraver. With the exception of the pen drawing of the Academy building, which is reproduced by the ordinary line photo-engraving process,

they are all made by the Kurtz or "half-tone" method, which is similar to that invented by the German, Meisenbach, who discovered the way to make plates for relief printing from pictures without defined lines, by interposing between the image of the original and the plate a wire screen which in its greatly reduced aspect furnishes the tint which is characteristic of all reproduction photo-illustrations of this kind.

The admirable illustration of the "Lecture on Anatomy" was painted in monochrome in oils by Mr. A. J. Adolph, which method is largely employed by artists engaged on the more important of the illustrated publications. The original was many times larger than the reproduction given herewith. It is but fair to say here that Mr. Adolph's proficiency is not entirely due to his training in the Academy of Fine Arts. For several years he was at the Pennsylvania Museum and School of Industrial Art presided over by Professor L. W. Miller.

This illustration gives a better idea of the general char-



COMPOSITION CLASS TIME SKETCH (35 MINUTES).
BY M. H. BANCROFT, STUDENT.

acter of such a class room as it represents, and its equipments, than any more description could do. It will be seen that the students are not compelled to sit at desks arranged in rows as in a primary school, but are allowed to accommodate themselves about the room much as they please. Plenty of clear space for the Demonstrator and his subject is, of course, essential, and there must be plenty of light for the students to draw by. Rules and theories are not read out from books, but in grim silence hangs the frame upon which the human form is constructed, and the instructor refers from time to time to any points upon which he may wish to enlighten students in connection with the anatomy of the model. The sponge and pail of water are seen with which the clay is moistened; for modelling as well as drawing is done. In the background we see a "modelling stool" or "stand" with a wire "frame-work," upon which a small figure is modelled, the wire preventing the clay from sinking.

ERNEST KNAUFFT.

MR. BECKWITH ON PORTRAIT PAINTING.

"In copying my seated figure," said Mr. Beckwith, holding the original of our color plate before him, "the student should choose a mounted and prepared canvas of medium texture and of the same size as the plate. He will need besides charcoal, brushes, pigments and so forth, which I will refer to more particularly in their proper place. The first step is to make a good outline drawing in charcoal. For this the charcoal, which should be of the best quality, must be well sharpened. Let him with a light horizontal stroke indicate the place of the top of the head at the proper distance from the upper edge of the canvas. He should next place a touch to locate the chin and determine the length of the head. With the charcoal he will measure the number of heads in the length of the figure and in the same manner fix with a touch the place for the sole of the foot. Next, he should define the distance from the edge of the canvas to the outer line of the left arm, and do the same for the right arm, so establishing the width and length of the figure and its place in the picture.

"The larger contours are next to be drawn; and first the line around the head. Great precision or accuracy of outline is not to be aimed at at this stage of the work; but the general form should be observed, and the line should be light though firm. The lines of the shoulders, on both sides, will be rapidly drawn in, and a touch will be given to indicate the edge of the back, a little less than the length of the head below the chin. The point of the toe raised in the air will also be located and a few strokes will give the movement of the leg. The line from left knee to the base of the foot and that of the left leg being added, the principal lines of the figure will have been given.

"In the same manner the student should draw in the chair. The shadows in the coat and trousers should be indicated with the broad side of the charcoal. The hands should be blocked out, and then the student should return to the head, and with finely pointed charcoal draw in the masses of the eyes, nose, mouth, chin and hair.

"The shadows lightly indicated throughout the figure, he must go on to locate the objects in the background, shading gently with the flat side of the charcoal. All the lines of this charcoal sketch should be firm and clean; all the shadows flat, even tints. When it is finished it is to be fixed with the atomizer, and while it is drying the student may set his palette.

"The following are the colors that I use and recommend: White, yellow ochre, light cadmium, vermilion, brun rouge [no other pigment that I know of will take the place of this last], light and deep rose madder, cobalt, Prussian blue, Emerald green (not the same color as emerald green), raw Sienna, burnt Sienna, raw umber, Brussels brown, ivory black. Prussian blue has been given a bad name as a fugitive color. I have not found it so; but it requires to be used with care, because it is a very powerful pigment, and a little of it will serve to modify other colors.

"The pupil will require half a dozen of bristle brushes from one eighth of an inch to half an inch in width, and also two pointed sables. Thinning his colors with turpentine, he should now proceed to lay on general large tints (as if he were painting in water-colors), to give the tones of the clothes, the leather of the chair, the background, the hair and a gentle tone of flesh over the face and hands. This coloring dries quickly. Throughout the rest of the painting a mixture of oil with one fifth 'Siccative Courtray' should be used. With a slight touch of this the tint for the dark part of the fireplace and the other strong darks should be mixed and applied, such as the shadow near the head under the mantel, the back of the book, the dark mirror, the shadows under and back of the chair. The next step is to take a clean brush with which to lay on the strong lights of the cast, the white of the photograph back of the head and the other principal lights.

"He will now have the two extremes of light and dark established, and the other tones given in a general way by the turpentine washes. His work henceforth is to discriminate and correct, mixing his colors of the required tint and putting them on directly and solidly. He should use his brush in the sense of the forms, as the French say—that is, following their main direction, as is shown by the brush marks on the brow, under the eye,

on the cheek, down the nose, in the folds of the coat and elsewhere. If a touch is wrong and will not keep its place, it should be scraped clean off with the palette-knife, and another tone be freshly prepared to take its place. Correctness and directness of drawing and freshness and purity of tones are what the pupil should principally aim at. I might go on to tell him with what colors he may mix this or that tint—rose madder and black for the chair, and so on—but I fear it would only prevent him using his own eyes. With the colored plate before him, and given the palette with which its tints were produced, he should learn by himself to reproduce these latter. If a work of art of any sort, even a copy, is to have any value, it must be due to the individual judgment of its maker. Hence, I do not believe in telling students too much. Having set them on the right way, I expect them to use their eyes and their reason. To furnish them with recipes in detail would tend to make of them mechanics, not artists."

STILL-LIFE PAINTING IN OILS.*

VI.—FISH.

REPRESENTATIONS of fish are never so pleasing to the artistic sense as when associated with water or actually *in* their native element. Painting the denizens of aquaria is a departure from still-life, as any one who tries it will soon discover; but it is interesting, and sometimes very successful. Bait may be placed where it is likely to be sought from one particular side; and a fish thus tempted will assume about the same position over and over again. Some imagination must be brought to bear in order to make a glass wall of an aquarium appear like a section of flowing water; in fact, the glass must be ignored, and the water within painted as if apart from all artificial conditions. The shadows, the penetrating lights, may be rendered without much difficulty; it is the capricious subject itself that will tax the skill. If momentary glimpses give a perfect conception of form, all will go well, but if not, it is best to let the murderous hook do its work. Then we can proceed to immortalize its victims at leisure. In either case, what we have to say of color and texture is equally applicable.

The scales of some fish are thick and thoroughly overlapped like a coat-of-mail; others are thin and not so closely or so firmly set. They owe their lustre to superficial crystals. Upon the ablette, a species of carp, these are so brilliant that they are used in preparing the gewgaws known as Roman pearls. Fish living in clear waters that receive plenty of sunlight not only appear more brilliant, but are more brilliant than others, their coats being better supplied with color-cells; and if from any cause these waters become turbid, the fish will likewise change. Trout are particularly susceptible in this way, and they also lose their beauty very quickly after being caught. They should not be chosen as models for early practice in painting fish, little favorites as they are; for under faltering hands their bright jewels will vanish as if by magic.

Our common fresh-water perch are desirable; they are symmetrical in form, and their rich, varied color may be depended upon for some hours. Pickerel have ugly heads, but are otherwise handsome, and, like most of the pike family, keep their fresh appearance long after coming out of the water. There are several other fresh-water fish that look well on canvas if happily treated. Those that are broad or

thick for their length are sure to appear stiff; as a rule, it is best to choose the slender and pliant.

It is a physical requirement that the fish should have come right out of the water, and is it not an artistic requirement that some accessory should bear testimony of the fact? A forked branch stripped of the green leaves that have helped to shade the path

and go on with such varying shades as can be got at, apart from lustre or iridescence; shadows, too, may be smoothly laid on. With all this first painting, "siccatis de courtray" should be used, that the surface may be dry in good time to receive the finishing tints. Thus far the colors shall have been kept a little warmer than they seem, to allow for the neutralizing effects of silvery and gray tints; in the prevailing olives, for instance, less blue and black and more raw umber and yellow. The cruder yellows should not be used except in a dainty way in finishing. Indian yellow and yellow ochre are the best for the first painting. While waiting for the drying, outlines may be perfected, fins and tails carefully carried out, and all the nice work about the heads may be looked after. When there is not much tack left, characteristic markings, like the broad, soft bands on perch and the dark network on pickerel, may be laid in with very thin color. In the final painting, any or all the colors of the rainbow may be used, if only they are daintily used and not over-manipulated; neither must they be carried the least beyond where they are wanted. They are to add to the effect of the first painting, not to supplant it. High lights and grey tones come last, and nice discrimination is needed to bring all in harmony.

Although copper kettles and various things pertaining to the kitchen are painted in studies of fish, especially salt-water fish, it is not difficult to find out-door objects that are associated with them. When I have been in some of our New England fishing towns, I have thought it difficult to find anything not associated with them. We do not usually string and suspend salt-water fish for painting; the most pleasing specimens are too large. A single one may lie out against a well-chosen background, with suitable accessories. I have used a bit of rock, having sand, drift and swaying grass around; and brought in the distance a tilted fish-car, a fluke of an anchor and a stray coil of rope.

It is usually supposed that salt-water fish keep longer than fresh, but the same precautions must be taken, except that salt water instead of fresh should be used for wetting them. Large and conspicuous scales make the question of texture somewhat harder. They must not be treated too mathematically; it is only here and there that the light will strike them so as to show their divisions distinctly. As to the treatment of color, the general directions given above are applicable to all the finny tribe.

Shell-fish painted in oils always appear as if destined for the walls of a restaurant. There is no such objection to painting them in mineral colors, for then their purpose is to decorate. Any who may care to try them in oils will find instructions that they can adapt to the work published in *The Art Amateur* of June, 1887—one of the "Practical Lessons in China Painting."

(To be concluded.)

ARTISTS with a taste for linear perfection are advised by Hamerton to devote themselves to the figure, and avoid landscape, not because they cannot find plenty of beautiful lines in landscape nature to please and occupy themselves, but because people are so little accustomed to look for beautiful line drawing in

landscape that when it is offered to them they do not perceive or value it. The popular qualities in landscape, he remarks, are color first, then texture, composition and chiaroscuro. The naked figure, or the figure simply draped, is the only subject in which classic line-drawing fully repays the student. Here the talent of a refined draughtsman is felt and acknowledged.



AFTER A WATER-COLOR STUDY BY MOREAU LE JEUNE.

to the pond or stream, or perhaps drooped over a bank to be mirrored in the water below, may have strung upon it from three to five fresh dripping specimens, and then be hung against a weather-beaten board or rough post, or swung from some gnarled projection of root or stump. If there is a bit of shore, sedgy or rocky, beyond, it may be utilized in the background. Any such effects may be anticipated and painted broadly in advance, or they may be left and filled in subsequently; the main thing is to do justice to the fish themselves while they are fresh. They must be kept well shaded, must be frequently sprinkled or sprayed, if practicable, with cold water, and ice should be put in the mouth of each. If it seems expedient to let any long-tail ends bend toward the foreground, very well, it will give more variety of outline, and introduce some desirable foreshortening. If the foreground is rock, or



AFTER A WATER-COLOR STUDY BY MOREAU LE JEUNE.

anything that will hold water, here, too, is a chance for some good realistic work. In a group only two or three of the outer fish will show entire, perhaps only one will be strongly lighted. They must be well drawn—every beautiful curve must be faithfully produced and the proportions nicely observed. When drawing them with charcoal and pencil, begin with the darkest local color

* Continued from the September number of *The Art Amateur*.

PEN DRAWING FOR PHOTO-ENGRAVING.

XIX.—BOOK ILLUSTRATION; FURTHER ADVICE.



LAST month was considered the use of motives for designs drawn from every-day objects. Let us resume this topic. To make my meaning more plain, we will suppose a publisher sends you the manuscript of some humorous verses, or a modern fairy tale, or something of that kind, and suggests the following subjects for some simple designs for it:

A head-piece to a poem, consisting of a pair of open shears stretching along the top of the page and cutting off a pumpkin from a large vine, the leaves of which vignette along the side of the page about half way down, at which point there is to be a picture of a corn-field, with a scarecrow formed of a stake, to which is fastened a pair of trousers flying in the air. This design, moreover, is to be arranged to form the letter F or T. At the right-hand lower corner of the same page, to balance the above design, there is to be a basket upset, with a pumpkin or two rolling out, and, by way of foreground, a little corn stubble growing, whereon they have fallen or are about to fall.

Let any reader attempt to make this, and afterward to form the initial I out of a very clumsy, worn-out cotton umbrella; then to make a head-piece consisting of a harp, or some other musical instrument in one corner, with a candle illuminating a sheet of music, for the device on the top of the same page, above which is a bar of music bearing the words "Part 2" in letters resembling musical notation. Then let him try a tail-piece consisting of a small restaurant table, on which, under a microscope, is placed a very small pumpkin pie, while near by stands a hand-bag and coffee-pot; and for a design to go in the text, let him show a hatbox on its side, the cover lying by it, with an ace of hearts visible in the box itself. To carry out these ideas in practical decoration, the student will find he has his hands full. But having made such and similar ones, for which he has studied each object introduced from the thing itself, and learned its character, its construction and its salient forms, he will find it an easy task in future to introduce the objects he has grasped so thoroughly into other compositions. This is what I mean when I speak of studying the character of things.

Possibly some of my readers may fancy that the French Comic Opera which I have cited is an exceptionable case, and that common-place objects rarely play so important a place in the illustrations of books. If so I would refer them to such a book as Hans Christian Andersen's "Stories and Tales." How suggestive its contents are, "The Teapot," "The Rags," "The Candles," "The Princess and the Pea," "The Neck of a Bottle," "The Butterfly," "The Old Street Lamp." In an edition published by Hurd and Houghton in 1876, we find one of the illustrations to the last-mentioned story consists of a street lamp upon the seat of an arm-chair in the foreground, with an aged couple just faintly sketched in the background. "The Candles"

begin in this way: "There was a great wax-light that knew well enough what it was. 'I am born in wax and moulded in a form,' it said. 'I give more light, and burn a longer time than any other light. My place is in the chandelier or a silver candlestick.' 'That must be a charming life!' said the tallow candle." These few lines show what a fine opportunity there is here for contrast; the erect, "smart" aristocratic wax-light in an artistic silver candlestick on one hand, the slightly oblique tallow dip, with the grease all congealed on its sides, on the other.

"Learning to draw is learning to see." That is an old truism which nobody denies. Did you ever think how true also is its antithesis—learning to see is learning to draw? and it was upon that principle that the suggestion in the last paper was given. It is not merely that I advise your drawing the commonplace objects around you; but observing them when you are not drawing, or making mental notes and studies of their picturesque elements. Let me refer to Hans Christian Andersen again; his writings are full of examples of that quality of true vision, for he discovered a picturesque element in everything. Let us take the introductory lines to "The Teapot." "There was a proud teapot; proud of being porcelain, proud of its long spout, proud of its broad handle; it had something before and behind—the spout before, the handle behind—and that was what it talked about; but it did not talk of its lid, that was cracked, it was riveted, it had defects, and one does not talk about one's defects—there are plenty of others to do that." The draughtsman must be self-satisfied indeed who would feel that he was capable of

deep, fundamental knowledge of things. Mr. J. Ward Stimson, superintendent of the "Institute for Artist Artisans," expresses the idea very well in a term he is fond of using—"organic principles." It is difficult to show a person the dividing line between the artistic and the



inartistic; it is difficult to explain why Elihu Vedder's or William Blake's designs for head-pieces or tail-pieces are better than the ordinary run of the designs appearing in the thousand and one periodicals throughout the world. "There is too loud a distinction," says Miss Emily Sartain, in a recent pamphlet, "made between fine art and industrial art. Barye's bronzes, unless well done, would be mere mantel ornaments. French applied art is pre-eminently fine because so many skilled artists turn their knowledge to the service of some branch of manufacture. Here is the main reason that we send so much money to Europe for bronzes. It is not that the metal is finer, but that the mould which gives it form comes from the hand of a skilled artist. An eye trained to accuracy and to the delicate discernment of subtleties of line, and form, and color, trained by study of the swaying, melting, yet strong and meaningful curves of the human body, can quickly seize and express the characteristics of simpler forms."

Now there are designers and draughtsmen for the daily press, trade publications, and the like, who, on account of lack of artistic training, inadequate pay, and the necessity for rapid production, are unable to express with any degree of accuracy the forms they are required to draw. I have before me as I write a scrap-book of such designs, and you will readily recognize the following conventional forms which are introduced for symbols: From an Art trade paper several headings have been clipped, wherein have been thrown together—"arranged" the artist would have said—such forms as he considered appropriate for headings to the departments, "Art Publications," "Bric-à-brac," "Art Novelties," etc. In these we have Japanese umbrel-

las, dolls, fans, screens, porcelain and pottery; there are palm leaves, apple blossoms, water lilies, olive branches, laurel leaves, peacock feathers, bows and streamers, books, lamps of knowledge, birds of wisdom—the owl; palettes and brushes, port-crayons, dividers, engravers' tools, bottles of ink, quill pens, printing presses, portfolios, anvils, mandolins, innumerable scrolls, figures arranged in medallions, plaques, "Truth," with her mirror, Cupids and Minervas. For other uses, in the same book of designs, I find roaring lions, cooing doves, prattling parrots, strutting peacocks, soaring eagles and crowing cocks. At first sight any of these designs seems to tell its tale fairly well, but pick out either of the objects portrayed and compare it with its treatment in a work of real art, representing the same thing, and see how inadequately the lines express its natural character in these inferior examples.

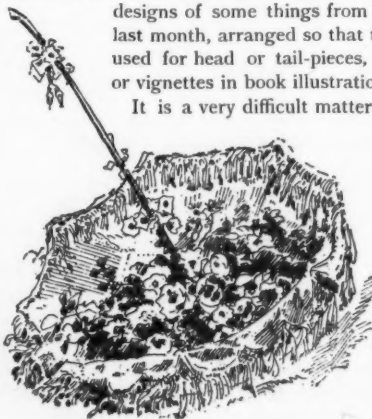
Here, for instance, I find in the corner of one device, the outline of an oval wherein two black dots half way down, a triangle somewhat lower, and a few teeth, are supposed to sufficiently portray a human skull, which is introduced in the design as an emblem of the frailty of human life. The zigmatic arch is ignored, the jaw-bone unmarked, the sutures in the skull are absent. How grand, how forcible a simple design, by Elihu Vedder, wherein the skull is anatomically correct, appears in comparison to it! A hundred lines are used in another cut to draw a quill pen, a brush and a palette; while the same objects, by Francis Lathrop, in a design for a book-cover, are superbly suggested with less than

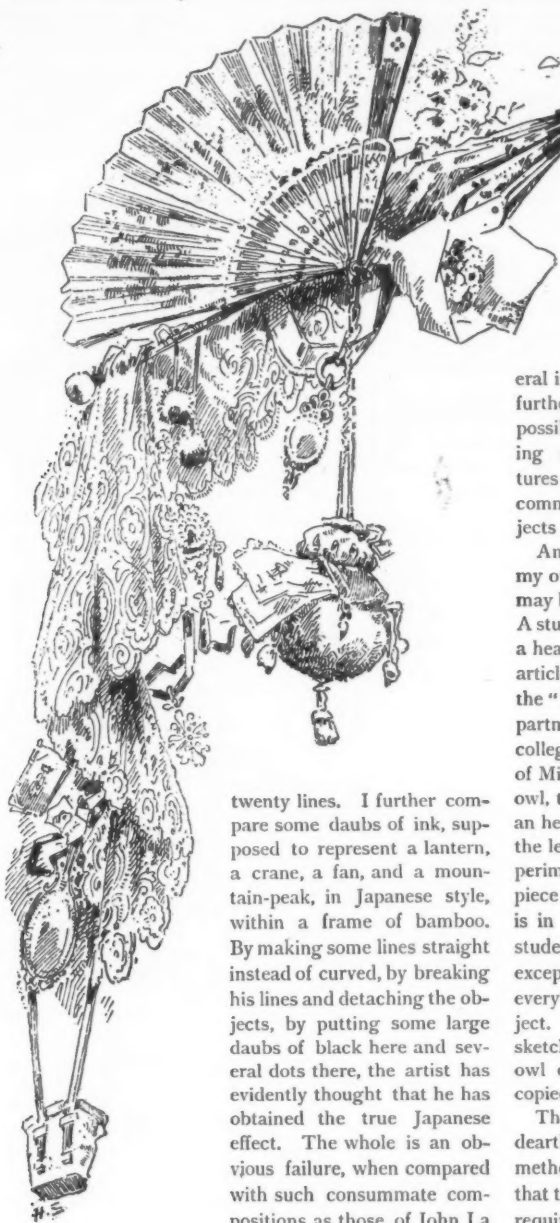


doing justice to this teapot. There may be just as much genius in the treatment of a candle, a teapot, or the neck of a glass bottle in the graphic arts, to render either picturesquely, as in literature. It is no easy matter to take a simple object and make a picture of it.

Some few winters ago the subject given for the Composition Class at the Art Students' League (under Mr. Blashfield's direction, if I remember rightly) was "An Arm-Chair." A drawing of this was to be placed on the paper or canvas in such a position that it would be pleasing to the eye. Now let any of my readers who are following out the suggestions I am giving in The Art Amateur set themselves such lessons and make simple designs of some things from the list given last month, arranged so that they might be used for head or tail-pieces, initial letters or vignettes in book illustration.

It is a very difficult matter to explain in words only what I mean by "character." Perhaps the best way of putting it is to say that it is equivalent to a thorough,





twenty lines. I further compare some daubs of ink, supposed to represent a lantern, a crane, a fan, and a mountain-peak, in Japanese style, within a frame of bamboo. By making some lines straight instead of curved, by breaking his lines and detaching the objects, by putting some large daubs of black here and several dots there, the artist has evidently thought that he has obtained the true Japanese effect. The whole is an obvious failure, when compared with such consummate compositions as those of John La Farge. In another the designer has introduced Corinthian columns, Gothic terminals, Venetian glass and German wrought iron. How poorly the lines stand for what they aim to express when compared with the design by a well-trained, conscientious German lithographic draughtsman for a cover to a serial, "Art Work of the Renaissance." The reason for this is very clear; our newspaper draughtsman and our trade journal designer, and the rest of them, have never drawn the human skull carefully, nor possessed any knowledge of anatomy. A palette, a quill pen and a brush have seemed such simple affairs to them, that they have drawn them without forethought; never imagining that the curve of beauty could be introduced in the outlines to the palette, or indications of the harmony of parallelism in the feathers of the quill pen. These objects and the Japanese, Grecian, Venetian and German art forms are all drawn from the general impressions their memories have received from illustrations of the objects. Neither one, probably, has ever gone to the Metropolitan Museum of Art, or any similar collection, to study the original objects for themselves, while, on the other hand, John La Farge and our German lithograph designer have steeped themselves in the study of the actual things they depict.

I want to make as strong a plea as possible in this paper for that kind of training which I mentioned at the end of Chapter XVII.—the familiarizing of one's self with the characteristics of the organic forms of things. The initial step can be taken at home by studying the angle at which the legs of a chair are set, the proportions of the panels of a door, the tapering of the crown of a hat, the tipping of the newel post to the stairway, the slope of your neighbor's roof or gable, or the topping of a chimney.

I have found in my travels to obtain data for the articles on Our American Art Schools, that The Art Amateur is used as a text-book in the art departments of a great many of our schools and colleges. I know this

will meet the eye of a great many teachers, and I cannot resist the temptation to plead earnestly with them to take cognizance of the value of this method of teaching; and beg them to leave the student to study for himself, whenever possible, the character of any object that he is about to incorporate in a composition from that object itself, and not to rely upon the more general impression of its form that the memory retains; and furthermore, the importance of showing the student the possibility of making effective pictures of the most commonplace objects he sees daily.

An example from my own experience may be permissible. A student has made a head-piece for an article to appear in the "Biological Department" of the college paper. This heading consists of a medallion head of Minerva, on either side of which is a microscope, an owl, the human skeleton, the skeleton head of a deer and an hermetically sealed jar. The initial to the article is the letter T arranged behind the apparatus used in experimental botany known as the clino-stat. The tail-piece consists of the mounted skeleton of a dog (which is in the museum and therefore familiar to all of the students) with a rat gnawing its tail. Now, with the exception of the lettering, nothing was imagined, but everything was simply but carefully drawn from the object. The microscope, the jar, the clino-stat, were sketched in the laboratory, the skeletons and the stuffed owl drawn in the museum, and the head of Minerva copied from a cast in the drawing-room.

There are no schools or colleges that could plead a dearth of subjects by way of excuse for neglect of this method of object drawing; and I would humbly suggest that the readers of these articles who are teachers should require from their students a month or two of practice in making compositions of objects near at hand. I know of no better illustration of how this may be done than the initial letter of this article, where we find paint-box and brushes so delightfully arranged with the letter. Let the teacher keep a scrap-book of designs clipped from the illustrated papers; such a book is of great assistance in teaching; there is no better way to meet the objections of a stubborn pupil when he says, "No one can make anything artistic out of that," than to show him a clever design where the identical object has been successfully treated. ERNEST KNAUFFT.

THE PRINCIPLE OF LITHOGRAPHY.

"LIKE water off of a duck's back" is a common expression, and, like many a common saying, has, if one will only look for it, a law underneath it. The non-affinity of grease and water under ordinary circumstances is one of nature's laws, and upon this law hangs the wonderful art of lithography in all its simple and complex branches. As this article is written expressly for those who have had no opportunity to acquaint themselves with the art, the writer will endeavor to make it as simple as possible, avoiding all technical terms and details that might be confusing.

Every one knows that if a surface is covered with an oily or greasy substance and a little water is poured over it the water will roll into little balls, as quicksilver does when turned out on a table or paper. If the surface is greased in part or in spots, instead of entirely, water will wet only those spots where no grease has been applied.

Take, as the object for experiment, a lithographic stone—a fine quality of limestone, grained or polished, as the case

may demand. Instead of applying grease in spots, write or draw with a greasy lithographic crayon, composed principally of tallow and lampblack.

Then pour over the stone a solution of gum-arabic and nitric acid, not, as many suppose, to raise the drawing into relief, but simply to intensify the antipathy of the grease and water. After drying, the surface is wet with water and a little turpentine, and the substance of the drawing washed carefully off, leaving the stone looking almost as clean as before the drawing was made. But although the body of the crayon has been washed away, the grease has left its spot and still holds to its old dislike for water; and a printer's roller charged with lithographic printing ink passed over the stone while damp brings back the lost drawing to its original beauty. A sheet of paper is now laid over the stone and subjected to a strong pressure in the printing press; then it is carefully lifted off, bringing with it a reversed fac-simile.

A colored lithograph or "chromo" is made in precisely the same way as the drawing described, sometimes as many as twenty different colors being used before a picture is completed. For the sake of simplicity, let us follow the process of reproducing in five colors a design of mosaics, as the colors in this are distinctly separate. A tracing of the design is made, transferred to the stone and carefully gone over with lithographic drawing ink—a fluid made from the same ingredients as the crayon. Five impressions of this tracing are made, and while the ink is still fresh a dry powder which adheres is dusted over them. Each impression is then laid face down on a fresh stone, subjected to the pressure of the press, and, when lifted off, leaves the outline of the original tracing, in powder only. The parts of the design that are yellow are drawn in the corresponding parts of the tracing on one of these stones; the parts that are red on another; black, blue and gray on the others. They then go through with the process with gum and acid, as already explained, and the stone that is prepared for the yellow is inked in with yellow printing ink; the one for red in red ink and so on. The yellow is then printed on clean sheets of paper, the other colors following in their turn on the same sheets until a complete reproduction of the design is the result.

It can be readily seen that if a little of one color is lapped over another its tone will be changed, and so a never-ending variety of delicate tints may be obtained.



China Painting.

LESSONS BY A PRACTICAL DECORATOR.

X.—GROUND LAYING.



UNDER all the varying changes of style in china decoration, ground laying will never go out of fashion. Deep red brown, used so much in Crown Derby decorations, in sharp contrast with a warm, soft flesh tint, brilliant rich maroons, pure strong pinks, warm, deep yellows, soft oranges, dark browns and greens combined with gold, give charming effects that

never fail to elicit praise from all lovers of china. The celebrated Dresden ware, which has been in great demand the past year, and in fact is constantly increasing in favor, has on its best pieces always a band of black or yellow or a brighter touch of blue or maroon, while the most expensive and exquisitely painted pieces of Vienna ware that find their way into our market have a maroon background perfect in color.

Amateurs for a long time were unable to obtain any accurate information as to how this beautiful style of decoration was done; so some tried to obtain the same effect with two coats of paint. But it was impossible to get either the depth of color or richness of tone. When the color was laid on with the brush it would be light in some places and dark in others, chipping off when the paint was too thick, and in all cases lacking the high glaze which the grounding oil gives. Now, while this process is not a very difficult one, it requires patience and practice to produce perfect work. The colors all come in powders, and can be obtained from any artists' material store; if the dealer does not have them on hand he will gladly order them for you. It is not necessary to have a great quantity of each color, unless very large articles are to be grounded, and then, of course, more will be needed. One quarter ounce vial will suffice for a number of small articles. No matter how fine the paint may be ground in the factory, there will always be some coarse grains in it which will spoil the work if allowed to remain. In order to remove these, the paint should be emptied upon a tile and rubbed down with the palette knife until perfectly smooth, water being used freely. When thoroughly dry, sift it through a piece of silk

making them were given in a former article. My own preference is for a piece of chamois-skin. The boss can be used over and over again by putting a tablespoonful of oil of tar in the bottom of a jar or cup and fitting the boss in the top, making it perfectly air tight. Although there are numerous grounding oils for sale, I have never found anything that would take the place of lithographers' varnish No. 5. I was taught to use this varnish by a practical workman, who had worked for many years in the Minton factory and was widely known in this country. It is sold in a pound can, costing sixty cents; but if a smaller amount could be obtained it would be better, for a pound will last for years.

For a cracker jar, or any article about that size, take as much of the varnish as would fill a small teaspoon. This oil is very peculiar to manage; any attempt to rub it up with a knife only results in breaking it into little pieces that refuse to yield to the boss, and which fry out when fired, spoiling the work. For this reason the varnish should be prepared the day before using. Put it into a saucer and cover with turpentine enough to dissolve. When about the consistency of glycerine put it on a tile, add three drops of boiled linseed oil, olive oil and a fine machine oil. The two last named are always easy to obtain. Buy five cents' worth of water-color carmine in dry powder; mix a little of this with turpentine, and when smooth add to the oil. This is very necessary, for when it is applied to the china it is so near the color of it that it is very difficult to see whether the oil has been put on every part. The carmine disappears in the firing.

Add enough turpentine to the oil to make it the consistency of ordinary tinting, and apply with a large tinting brush. Around a handle, where it is difficult to use a boss, thin the oil with turpentine, and put on a coat that will be the same thickness as the rest of the article when bossed. Let the article stand after bossing till the oil is tacky when touched with the end of the finger. Then apply the powder. It is a good plan to put a little oil on a piece of china, to try and see how it works.

Take a piece of surgeon's cotton about four inches long and rub it well in the powder. Have the paint ready on a dish large enough, so that when you hold the article over it the paint will not be wasted, and can be easily gathered up to use again. Take up plenty of the paint on the knife and put it thickly on the article in one place; then gently but firmly push the paint over the surface, adding more paint with the cotton as needed. Be careful not to bear on hard enough to rub up the oil. If the oil is well prepared, it will present a smooth, even appearance. Sometimes it does not dry out at once; if it does not within an hour or so it should be done over again. In that case it is better to add a little more varnish. The varnish should not all be put on the tile, but some left in the dish in which it has been dissolved, ready for an emergency. If the oil dries in ridges when bossing, it must be wiped off and a drop or two of oil added. Should it rub off with the cotton in applying the paint, it shows that too much oil has been used, and the varnish must be added. This work is more easily marred than any other, and the greatest care must be observed. In carrying it to the firer it should always be packed in cotton.

If a light coat of any color is desired a very thin coat of the oil must be used. A design can be put on first with India ink and covered with stencil. This is made by mixing the water-color carmine (which is used in tinting with the oil, and is not a mineral color) with syrup and water until it works freely with a brush. Paint the design with it not too heavily; then dry and proceed to lay on the oil and paint as directed above, letting it cover the stencil. Dry thoroughly, and then put it into a dish already filled with clean water. In a short time the stencil will dissolve, and can be rubbed off with a piece of surgeon's cotton. Care should be taken not to rub beyond the outlines or to touch the paint. Hancock, in his excellent article on the subject, says that it should be rubbed off "while under the water," but I do not

advise this until the student has acquired a very skilful touch. Dry the piece and have it fired.

For all small articles fat oil will answer, and is used exactly in the same way as the varnish, excepting that it can be mixed at once on the palette. Two or three drops of lavender oil are used with the machine oil. Machine oil may be used as a general thing, for every one who has a sewing machine has an oil can, so that it is often more convenient than either linseed or sweet oil. The color must always be fired before using gold on it. A band could be taken off the edge of a cup or plate and a design worked on the white china, but the greatest care must be taken, or the paint will be marred. Florentine green No. 12 is a bright and yet delicate color much used in English factories; it makes a fine ground to work gold upon.

Orange, yellow ochre, maroon No. 25 (buy the best), banding maroon (a charming color), dark blue, Hancock's carmine, carmine rose No. 22, Lacroix deep green, deep red brown, German outlining black, silver yellow, mixing yellow, turquoise blue 43 (a delicate robin's-egg color) and Sèvres blue are some of the



MARSEILLES POTTERY DECORATION. 18TH CENTURY.

colors best adapted to this style of work, while for Royal Worcester backgrounds all the matt wax colors can be used in this way if depth of color is required.

These directions may seem tiresome and complicated, but if carefully followed out they will insure success.

M. B. ALLING.

COLORS THAT WILL MIX.

So much nonsense is still written about the difficulties of china painting because certain colors "will not mix" that we are constantly receiving inquiries from beginners, who are anxious, naturally enough, in regard to the matter. For the benefit of these and others whom they may concern, the following notes are given, as containing, practically, the pith of the whole question: Yellows mix with all the colors excepting the purples and violet of iron; they are seldom used with blues. Greens are all rather crude, and need to be modified. Browns, yellows, carmines, grays or black can be used for that purpose.

Reds and carnations mix freely with all the yellows, excepting mixing yellow, with the browns, blacks and purples.

Blues combine with the carmines and purples to produce every shade of lilac and violet. A little black is sometimes added for very deep tones. Browns are very useful. When used on yellow they should have a little purple mixed with them.

Yellow, carmine and green will produce grays of different tones.

The carmines mix with every color excepting mixing yellow.

With the exception of those named all mineral colors may be mixed as freely to produce desired effects as if they were oils or water colors. Of course only experience will teach the right proportions to use of each.

THE result of our tests of the various specimens of gold for china painters will be published in the next number of The Art Amateur, without fear or favor. As yet, we are, ourselves, totally in the dark as to which brands will come out ahead in the trial, which, it is perhaps hardly necessary for us to say, is made solely in the interest of amateur china painters.



ROUEN FAÏENCE DECORATION. ROCOCO STYLE.

lawn or bolting cloth of fine quality into any dish that will hold it; if not to be used immediately, it had better be put into the vial again to be kept free from lint.

The bosses or pads for grounding are made exactly like those used for other kinds of tinting. Directions for

cil will dissolve, and can be rubbed off with a piece of surgeon's cotton. Care should be taken not to rub beyond the outlines or to touch the paint. Hancock, in his excellent article on the subject, says that it should be rubbed off "while under the water," but I do not

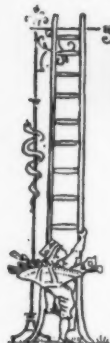


DESIGN FOR "ROYAL WORCESTER" CHINA PAINTING. BY M. L. MACOMBER.

(FOR TREATMENT, SEE PAGE 25.)

THE HOUSE

THE ARTS AND CRAFTS EXHIBITION.



AT the first exhibition of the Arts and Crafts Society, held in London in the fall of 1888, the display, being then gathered from the best work of many previous years, was hardly a fair representative collection of the annual production of industrial art. Now in its third year we find the society well established, drawing its contributions from current work, and holding its own in spite of no little factious opposition. That the influence of such a body is far-reaching in its effect upon household decoration,

and a most important factor in the education of popular taste, is unquestionable. The people when once awakened are sometimes in advance of those whose duty is to feel the pulse of the market, and supply its demands. Signs are not wanting that those who buy are acquiring more critical tastes than manufacturers have hitherto been willing to credit them with possessing, and are in advance of the ordinary goods prepared for their choice. In America the line is perhaps more sharply marked than in England, for while the best class of design exposed in the best stores here is far ahead of the average high class productions for the European market, yet candor must acknowledge that a showy, pretentious class of work is also in favor among well-to-do Philistines which even falls below similar products in England or France.

The "Arts and Crafts" cannot be regarded as a typically English exhibition, still less as one representative of the art of Great Britain and her colonies. It is mainly the product of a comparatively small body of artists strongly wedded to one particular style, and perhaps somewhat unreasonably opposed to all others that do not conform to their own idea. But on the other hand, in their efforts to use honest materials in straightforward fashion, to beautify things of every-day life, and to give the workers credit for their proportionate share in the labor bestowed, the efforts of those who arrange and control these exhibitions deserves recognition.

The catalogue makes a strong point by the importance it attaches to the individuality of the craftsman, whether he be the designer, or an artisan who by his labor enables the great firms to sustain their reputation. Goods "by Messrs. So and So" have hitherto been excluded from its catalogue. For an example of this, picked at random, take "No 338, Messrs. Collinson & Lock—

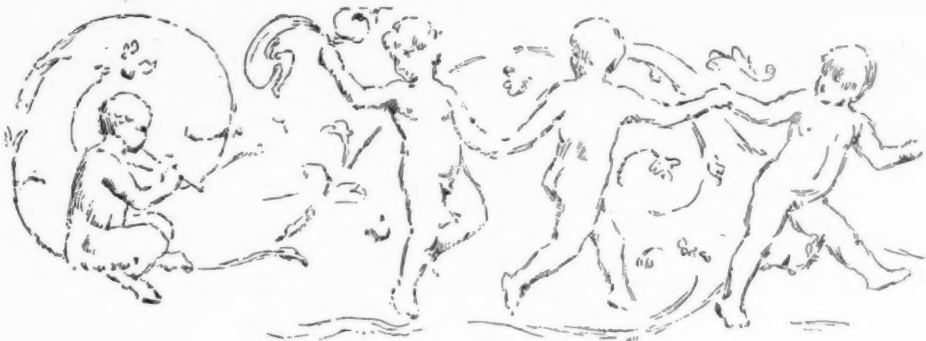
rosewood and ivory cabinet, designed by G. J. S. Lock; inlay designed and engraved by Stephen Webb; cut by J. Smith; cabinet-work by J. Carver." Such a detailed announcement may have little interest to the public; but in recognizing the personal share in the production of the

exhibit, it gives a stimulus to each of the workers, and restores him to the position of a craftsman instead of being merely a part of the human machine worked by his employers.

This year the contents of the New Gallery, London, are more domestic than formerly. In the earlier collections ecclesiastical and work suitable only for public

buildings occupied a far greater space in the catalogue. Probably this result is accidental, but it serves to render the galleries more interesting to the visitor whose tastes

Thursfield, the pattern being taken from the ceiling of the bridal chamber in a house at Orchomenos, Bæotia. The design is worked in gold yellow silk on a silk hol-



PORTION OF A CEILING DECORATION BY S. WEBB.

are for beauty in his own home. Some of the attempts to be novel at any cost are hardly worth the labor expended; in others again the result in the special instance makes the object itself admirable, but a base type to imitate. The mantel fitting of teak, with relieved intaglio decoration and beaten copper, the details of its design being adapted from ancient Egyptian examples, may be cited as an instance. Beautiful as it is, the chorus of praise it has evoked will be harmful if a style so bizarre should be thereby the aim of imitators with less good material and workmanship at their command. Its gorgeous effect of copper, deep red tiles and deep brown suede leather can hardly be suggested in black and white. The fragment of ceiling decoration in white plaster, designed by S. Webb, is exceedingly graceful, as the portion sketched for our pages fully shows. The oak presidential arm-chair, designed by C. R. Ashbee, with embossed leather, bearing the legend, "Here sit I. Firmness, justice, gravity speed me; likewise as I sit, patience, brevity and wit," has a good deal of character, and is a typical example of the style of furniture wrought at "The Guild and School of Handicraft," at Toynbee Hall, Whitechapel, under Mr. Ashbee's direction. As usual the articles in beaten brass and copper from this institution are extremely interesting, and reflect credit on all concerned in their production, especially for the individuality that marks the designs throughout.

In our page of the sketches specially selected for our readers, the aim has been to give as many suggestions as possible of the more novel features of the exhibits. No. 1 is an embroidered wall hanging designed by Heywood Sumner, having for its subject: "Earth, air, fire and water." The work is in simple yet grand lines, executed in gold and the palest pink and blue threads, and is about 8 feet long by 4 feet 6 inches wide, the pattern being repeated in reverse. Nos. 2 and 7 are sketches of glass-ess that by some accident were wrongly described in the first edition of the catalogue, and must be therefore left here to explain themselves. No. 3 is a mirror frame of beaten copper, simple and excellent in its design and entirely decorative in its mass as well as in its detail. No. 4 is a bedspread in embroidered silk by Mrs.

land ground, is beautiful with its repeating swirl and sumptuous in its simplicity.

The wrought iron and brass fire dog (No. 5) is very happy in its line, and although delicate in arrangement is not too fragile in appearance to make it seem out of place for its intended use. No. 6 is a chest of drawers for a cottager's home, designed by the eminent Pre-Raphaelite artist, Ford Madox Brown. Simple in outline, the sketch given fails to convey all its charm. Made of ordinary pine, and stained with a transparent deep green so that the grain of the wood shows clearly, the color harmonizes well with coppered hand holes to the drawers. The scallop shell carved in the solid wood frame of the looking-glass is enriched with gold points. No. 8, a little bronze figure by Henry Page, is a fine example of art for use in daily life; for this little paper weight, priced at thirty-seven dollars, is in its way the most exquisite thing in the gallery, and well able to hold its own beside the bronzes of the antique world. The filling and dado of No. 9 are from designs by the Kyrle Society for the decoration of a Workingman's Club. Their charm was chiefly in the color scheme: a great yellow poppy with gray green leaves, birds in dark slate gray; poppy buds, of purplish red, border of rose red with narrow red bands and green



PRESIDENTIAL CHAIR IN OAK.



MANTEL FITTING IN EGYPTIAN STYLE.

shamrocks. No. 10 is a beaten brass panel by C. F. A. Voysey; No. 11 is a design for a vase in falence by Lewis F. Day, in dull mossy browns and peacock blues.



SKETCHES FROM THE ARTS AND CRAFTS EXHIBITION, LONDON, BY ALAN WRIGHT.

ART AT HOME.

VII.—PICTURES (CONCLUDED).

LAST month an attempt was made to direct the reader's mind to the chief qualities to be looked for in a picture, and we confined our attention solely to paintings such as can be hung on a wall or otherwise. But there are many other kinds of pictures, and some of them much better suited to the peculiar character of the art collector.

For example, there are illuminated manuscripts. Sometimes at a comparatively moderate price you can obtain what is really a kind of pocket gallery of original pictures of very high art. I saw a book of Hours in a private collection lately which must have been painted by Van Eyck himself or some one under his immediate influence. It was full of the most exquisite little pictures, in the most harmonious colors, and had besides beautiful writing and borders made up of heraldic devices and mottoes. I have a Flemish manuscript of the end of the fifteenth century—that is, of the time of the immediate predecessors of Lucas van Leyden. It contains, among a number of pictures which are more curious than pretty, a series of exquisite vignettes, chiefly little figures of saints, which are an unending source of pleasure. Such a volume is easily carried about, and may go with its owner anywhere, when he has to leave larger pictures behind. I wonder modern artists seldom illustrate books in this way. Parchment and vellum are very easy to paint upon, and good "illuminations" by an eminent hand would be very valuable.

One difficulty in the collector's way is how to tell whether or no a manuscript is perfect. Many have had single leaves cut out. I know of a beautiful little miniature, in the most glowing gold and colors, which must have been cut from a fourteenth century manuscript. Sometimes, of course, even an imperfect volume may be extremely valuable. I remember a large Bible of thirteenth century work, which had illuminations at the beginning of every book, but wanted both beginning and end; yet it fetched, I think, £250. A very little practice will enable you to judge whether a book wants leaves, and if so how many; but I do not know of any more pleasant pursuit. When anything like a collection has been formed, the collector will be agreeably surprised to find out how valuable it has grown, and good cataloguing will still further enhance it. I remember at an auction a little volume in Latin containing the four gospels, with very archaic illuminated letters and borders. The catalogue described it thus: "Manuscript on Vellum XV., S. æ C." A man who knew something of the subject bought it for £5, the first and only bid. He had the tattered binding carefully repaired and a soiled leaf cleaned, and took it with him to several museums and libraries, but failed to find a similar book anywhere. It was pronounced to be German work of the twelfth century, of the greatest rarity; and its owner, who may be excused for parting with it, as it had no great beauty, was offered and gladly accepted five times what he had paid. Here an ignorant cataloguer was in fault. But

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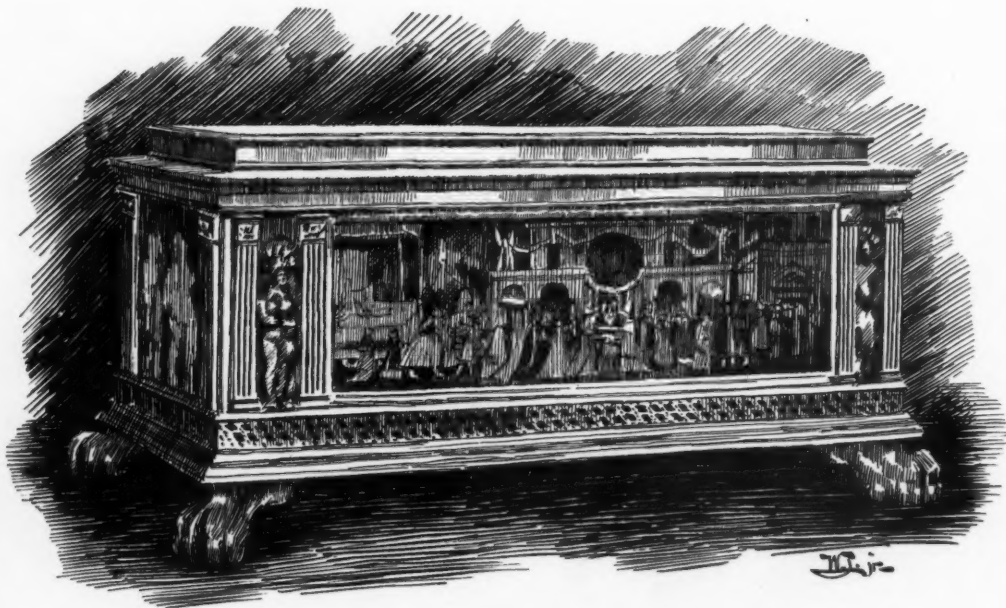
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INITIAL FROM AN OLD ILLUMINATED MANUSCRIPT.



FLORENTINE GILDED MARRIAGE COFFER WITH PAINTED PANELS.

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some other collection, and the result was one of the most instructive exhibitions ever held. Yet I observed that very few of our young artists went to see it. No doubt it was too full of silent reproof to please them. The greatest painter that ever lived had to undergo something like drudgery before he could produce one of his masterpieces; yet they expect to excel without any drudgery at all and to paint great pictures without preliminary sketches. The thing is manifestly absurd. In an admirable article in *The Art Journal* in March, 1890, Lady C. Campbell, an accomplished critic, points this moral very forcibly. Speaking of Sir F. Leighton, she says: "A picture by him is but the last stage, the outward and visible signs given to the world of a long and laborious artistic process, a building up bit by bit of the whole composition in every detail." We cannot all have pictures by Sir Frederic Leighton, any more than by Raphael, but preliminary studies in these days of fac-simile reproduction are within our reach, and some of us may even attain to the original drawings. A collection of the studies of which, as Lady Colin says, the picture is the last stage, cannot but be of the highest interest and value.

When Sir Edwin Landseer died his sketches were sold at Christie's, together with his unfinished pictures. Of these last few brought high prices; they were the production of his decline, and were in some cases left unfinished because the artist's inspiration failed him, or else because he saw before it was too late that the subject or his treatment of it was unsuitable. It was different with the studies and sketches, some of which, of course, were but rapid "impressions," taken from nature, but others highly finished drawings in crayon and experiments in the art at which he so greatly excelled, of representing texture and surface. Two of these crayon drawings, studies for "The Hunted Stag," fetched respectively £325 10s. and £346 10s. A sketch for "The Random Shot" went for £241 10s.

But of all modern artists perhaps the most charming in this line was Turner. His little studies in color of clouds and waves are gems in themselves, but his eye was so thoroughly artistic that there is composition and harmony in almost every one of them. A great number are in the National Gallery, but a still greater number are in what may be called "circulation"—that is they are in the portfolios of private collectors, and at intervals they come into the market. I need hardly say they are eagerly bought up. In fact, no pursuit of the kind has greater fascinations. An exhibition of drawings at the Burlington Club was mentioned just now. In 1889 the same club held an exhibition of miniatures. Collectors can hardly choose anything more charming in their way than are these little portraits. They are often interesting historically, as well as from the purely artistic point of view. It would be impossible even to approximate to the money value of those exhibited on that occasion in Savile Row. The club insured them for an enormous sum, and detectives were constantly watching them. A great many were framed in massive gold studded with precious stones. Some were by the greater masters, others by masters great in miniature only, as Hilliard, Oliver or Cosway. Others, again, poor, perhaps, as works of art, were valuable as representing some great man or some lady of unusual beauty. Contemporary portraits of Elizabethan heroes and heroines, and a few even

older likenesses, with a strong resemblance to the pictures in an illuminated manuscript, were among them to remind us that the art grew out of missal painting. The early miniatures were on vellum, and if we trace back the artistic pedigree of such a painter as Hilliard, who

REPOUSSE METAL WORK.

V.—FLAT CHASING.

WITH a tool like one of those marked 42, 50, 88 and 98 (and illustrated with the others quoted in this chapter

on page 58 of *The Art Amateur* for August last), holding it in the same manner as directed for the tracer, except that it must be held more perpendicularly, punch the background of the design all over until the pattern only remains with a plain surface. To do this neatly will require more practice than might at first be supposed. The force of the blow from the hammer must always be of the same strength, or the ground will be sunk more deeply in one part than another; besides which an unequal prominence will be given to the figure of the tool mark, a defect that will stamp the work as amateurish at once. The tool marks of tools 42, 50 and 98 should be quite close together; those of 88 and similar ones slightly separated. Occasionally the pattern may be tooled over in parts with tools 61 to 72, but to do this properly will give the amateur of little experience a great deal of trouble, and it should scarcely be attempted until some considerable progress has been made in the management of the tools generally. Flat or surface chasing is the designation of this kind of work, and much that is beautiful and really artistic can be done in this manner, and of course all objects, such as trays, table tops, etc., in which it is absolutely necessary to retain a flat and smooth surface, must be thus treated. Most of the Indian work so much admired is executed in flat chasing, and frequently depends on the design alone, entirely apart from the workmanship, for its beautiful appearance. In many cases an apt amateur would readily equal the mechanical skill displayed in the vases, trays and similar articles imported from India, but would most probably fail in the selection of a design; for the rough execution, which seems to be in keeping with the style of ornament used in such work, applied to the more European types betrays itself, even to a tyro; and as soon as poor workmanship is manifest beauty of design becomes less apparent. The rough, badly proportioned little figures so common in Indian designs do not so readily strike one as such when executed in the way here spoken of; but let some correctly drawn European figures be treated in the same way, and their loss in beauty is patent to everybody.

To obtain good effects in flat chasing the matted and plain portions should be about equally balanced. It will, however, be rather better to err on the side of too little matting than on that of too much; for when the matting is overdone the design always appears attenuated and amateurish. Pattern punches may be used in this particular branch of repoussé work with much effect, if not employed so lavishly as to give the idea that the whole of the pattern has been produced by such means. For this purpose tools 86, 87, 88, 97, 103, 105, 108, 109, 111, 112, 115, and 126 are very suitable. The design given here is of a style peculiarly adapted to this method of decoration.

At this point those who feel that they have no particular talent for adding a proper relief to their ornamentation may stop, and yet be in a position to occupy usefully their spare hours with an agreeable and at the same time artistic employment. It will be taken for granted, however, that the reader desires



PANEL FROM AN OLD ALTAR-PIECE.

flourished when illuminated manuscripts had but just gone out of fashion, we land ourselves alongside of Saint Dunstan, whose portrait on vellum by his own hand is in a book in the British Museum.

W. J. LOFTIE.

LONDON, November, 1890.



NAME DEVICES AND MONOGRAMS, INCLUDING THOSE SPECIALLY DESIGNED AT THE REQUEST OF CORRESPONDENTS.



to attain a higher degree of skill than is required for the above process and wishes to give relief to a pattern he has already traced. This, of course, must be of a proper kind, so that it may be brought into relief not only by its outline, but also by its lights and shadows. To proceed, then: The brass, having had the outline of the pattern correctly traced upon it, must be removed from the cement block; to effect this it is sufficient, usually, to drive a broad, flat chisel between the metal and the cement until they are forced apart; or should the cement prove too tenacious, to heat the metal by means of the blow lamp, removing it while hot with a pair of pliers. Now flatten the cement on the block, as previously directed, and while it is cooling clean off all the cement adhering to the metal with a rag soaked in turpentine, slightly warming the plate again and again if the cement is very refractory, of course keeping the rag out of the way while using the lamp. During the tracing process it will occasionally happen that the worker is unable to finish the design at one sitting, and on returning to the work it may be found that the edges, through the expansion caused by the tracing, have turned up and become cockled, in which case, although the tracing can be completed while the metal is in this state, it must be set right by gently flattening it with a mallet upon a smooth wooden block before the raising is commenced. (To avoid this inconvenience, when the work has to be left for a time, turn the brass face downward upon the table, laying a piece of paper beneath it, and place a weight on the block.) When the metal and the cement block are quite flat, warm both slightly, and put the former, with its outlined side underneath, on the cement, pressing it all over until every part is attached in the same manner as when it was being prepared for tracing. If the work is large, start at once, without waiting for the cooling of the cement, to raise those portions that are to stand up in relief, by hammering them into the cement by means of the largest raising tools that can be conveniently used; commencing at the points to be in greatest relief, and working outward toward the edges, holding each tool much in the same manner as when tracing, but more perpendicularly, and slipping it slowly along by means of the second finger without lifting the tool off the metal. The sinking (which is of course really the raising when finished) should not be attempted all at once, but by stages, giving a slight depth all over the pattern first, and then going over it again and still further deepening it where required, until the whole looks like a mould of the work it is desired to produce. In raising, as in all the rest of the work, proceed slowly, endeavoring to foresee the effect the hollows will produce when seen as raised lumps on the front side, so that no very egregious mistakes may be made which would be difficult afterward to correct. To produce mere lumps would be easy enough, but certainly not repoussé work; for the objects raised must in every case have the true shape and form of those they imitate, rendered somewhat conventionally in bas-relief. However, to sink a given space, even a simple hollow, smoothly and entirely without bruises will require not a little practice; so that for some time all complicated modellings should be avoided and only simple forms attempted, such as a cherry or a plum, with its leaves. For those who can, it is a good plan to mould the most difficult portions in wax and then to copy the modelling, bearing in mind that the highest points in the model should be those that are to be sunk deepest on the side now being worked, and that those of less relief should be proportionately less in depth. As the work has once more to be turned over and again worked on its front side, it is not necessary to add every detail at this stage; all that need be aimed at is a generally correct shaping in mass. Still, it should be noted that an inexperienced hand can do very little on the front side to raise any parts that have been allowed to remain below their proper level; so that the work should be carefully examined in detail, in order that such portions may be put in before the plate is removed from the block previous to turning it over, or it will have to be attached again. It is hardly possible to point out particular tools in general hints like these, but on reaching the detailed instructions for the designs which it is our intention to give, the specific tool for each purpose will be indicated. However, for raising large, smooth surfaces, as a plum, for instance, the brass tool No. 7 is the best, and for smaller surfaces, according as they are to be flat or bombé, Nos. 4, 35, 27, 37, 3, 31, 34 are most likely to be useful. Two

details of working it will be as well to mention here, though should they occur in the designs to follow hereafter they will be again touched upon. The one is that when very large portions—as large, say, as three inches across either way—have to be raised, it is best, after the outlining has been done and before attaching the metal to the block, to lay it face downward on the sand-bag, and then to beat it with the mallet roughly into shape, afterward fixing it to the block and completing the process, as before explained. The second is that when leaves or other similar objects rise suddenly from the background, a strong line must be traced, after the raising has been effected, just inside the raised line caused by the front outlining. This should be done with a thick or blunt tool, such as 14, 15, or 17, and then softened into the general body of the relief with tool No. 37. The centre veins of leaves may frequently be done in this way, but when so done they must not be worked on the front. To obtain good effects in repoussé, it is not at all necessary, as is sometimes supposed, to resort to high relief. It is more difficult to model correctly and to maintain the due proportion between the several parts in low than in high relief. Sometimes on removing the metal from the block when the raising has been completed the amount of relief appears much less than it was thought to be when seen from the back; but this, unless the design demands high relief, need not cause disappointment, provided only all is in due proportion; for by the finishing yet to be described the height may be much enhanced and all the desired effect secured.

W. E. J. GAWTHORP.

Art Needlework.

HINTS FOR EMBROIDERY.

IV.—GOLD AND SILVER.

EMBROIDERY, in gold and silver only, is now extensively used, and finished works of exquisite design are shown in some of the leading stores. These are mostly executed on very pale grounds, either cream

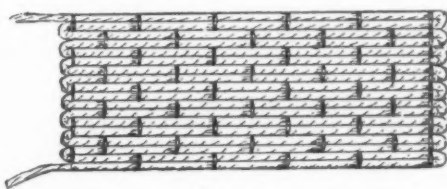


FIG. 1.

color or artistic shades of pink, blue, green or lavender. The material must be rich art satin or silk. Sometimes a handsome brocade is brought into requisition, the

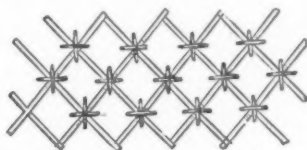


FIG. 2.

design being emphasized in gold, parts of it merely outlined and the rest put in solidly, according to the requirements of the pattern and the taste of the worker.

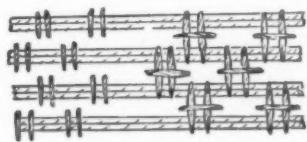


FIG. 3.

These decorative embroideries are applied to many purposes. When used for portières or curtains they

are very handsome, but to work in this style for such large pieces would be a considerable undertaking. It is also employed largely for lambrequins, easel scarfs, piano scarfs, draperies over hanging pictures, screens, small table covers, lamp mats, and also for sofa pillows, when these latter are meant more for ornament than use. Gold embroidery should always be executed in a frame; it is almost impossible to avoid puckering the material, even with the simplest design, if the work is held in the hand. Almost all gold work is laid on the surface; indeed, the Japanese and Chinese gold threads, so largely used, are not adapted for drawing through the material. Moreover, it would not be advisable to add to the cost by wasting the gold on the wrong side; it is therefore fastened down on the front by various methods hereafter described. A word about the manner of stretching the material in a frame may be acceptable to some readers, since to start one's work properly is a very important factor toward ultimate success. For large pieces it is advisable to have a frame provided with its own stand. This is especially convenient, because it can be carried from place to place wherever a good light is to be found. As in painting so for embroidering, the best light is that which comes from left to right. The frame should always be furnished with a band of webbing tacked evenly along its edges on two opposite sides. To these bands the material is strongly and closely sewn. When this is done the frame is fitted together, and the two remaining sides are secured by means of string passed through the material at regular intervals, and over the bars of the frame. If not tight enough when all is completed, strain the fabric to be worked still more by moving farther apart the pegs that fasten the four bars together. Should the work be too long for the frame to contain it when stretched in its entirety, part of the material can be rolled around one of the bars to which the webbing is attached, after it has been sewn to it. But wadding must be placed between the bar and the satin to avoid marking and creasing the fabric. To move the work along release the sides secured by string, and roll the finished work on the opposite bar, taking similar precautions to avoid any marks or creases. It may be noted that for small pieces, such as a cushion, for instance, a hand frame, which can be rested against the back of a chair, will answer every purpose. The design can be traced on the material either before or after framing. One of the best and cleanest methods of transferring designs on light colored materials is by means of red transfer paper. But great care must be taken not to press the hand on any part covered by the red paper, except within the lines of a solid form, otherwise a red smear may be the result. All embroidery should be kept immaculately fresh and clean while it is being worked. To this end a piece of soft linen should be kept over every part, except just around the portion of the work in progress. We will next consider a few of the stitches mostly in use for flat gold work, and, be it remembered, they can all be introduced into one piece of work provided the design is fitted for such variety. I noticed such an one lately intended for a lambrequin. Its decoration consisted of fish of several kinds beautifully drawn in outline, and treated after the inimitable Japanese style of decoration. The Japanese conventional water lines and some of the fish were of gold, intermixed with silver, which gave a beautiful sheen. The fish were all worked in different styles, the gold threads being held down with gay colored silks of many different hues, which, reflecting on the gold, imparted an iridescent glow indescribably charming.

Perhaps the simplest stitch for close filling is the brick stitch shown in Fig. 1. It is worked by laying the gold thread in double lines and holding them down with silk sewn firmly over them at a direct right angle, the stitches being about half an inch apart. Care must be taken in every alternate row to place the stitches midway between those in the last row; this gives the brick-like appearance from whence the method derives its name. In order to keep the drawing of the forms perfect the outlines should first be carefully followed in every case with a double row of thread or a gold cord held down with much closer stitches, especially where there are any curves, then the filling is put in afterward. To obtain a shaded effect, instead of placing the fastening stitches at equal and alternate distances, keep them far apart for the lighter portions and for the darker bring them gradually closer in each row until the gold is almost hidden by them, when the effects of



ART AT HOME.

VII.—PICTURES (CONCLUDED).



LAST month an attempt was made to direct the reader's mind to the chief qualities to be looked for in a picture, and we confined our attention solely to paintings such as can be hung on a wall or otherwise. But there are many other kinds of pictures, and some of them much better suited to the peculiar character of the art collector.

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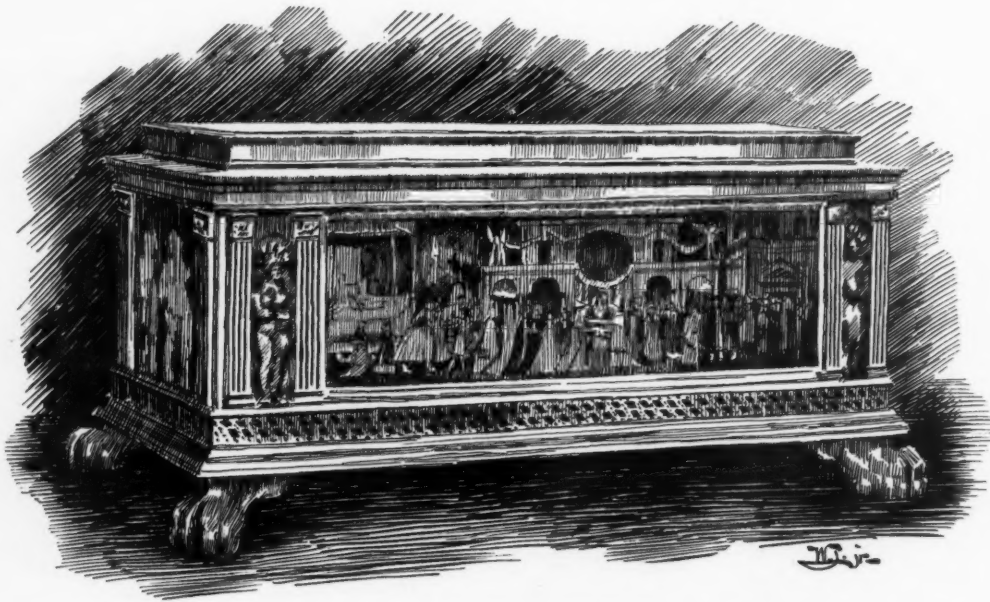
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INITIAL FROM AN OLD ILLUMINATED MANUSCRIPT.

placed by modern imitations. He was somewhat penurious in his habits, though wealthy, and preferred employing the cheapest rather than the best artists to do his work. It was very hard to restrain one's laughter sometimes at his doings. An exhibition was being arranged of relics of Queen Elizabeth, and the old gentleman came in to the committee room with a portrait of her Majesty's grandmother, Elizabeth of York. It was painted on vellum, and, according to its owner, had been extracted from a book of Hours which had belonged to Edward IV. Any of us could see that this invaluable



FLORENTINE GILDED MARRIAGE COFFER WITH PAINTED PANELS.

portrait was a poor imitation, by a modern artist of little merit (several of us could have named him), of the figure of a saint in a Flemish book, painted at least a hundred years before the Queen's birth. Our old friend was exceedingly indignant when this was delicately intimated to him. Yet he must have known all about the



NAME DEVICES AND MONOGRAMS, INCLUDING THOSE SPECIALLY DESIGNED AT THE REQUEST OF CORRESPONDENTS.



to attain a higher degree of skill than is required for the above process and wishes to give relief to a pattern he has already traced. This, of course, must be of a proper kind, so that it may be brought into relief not only by its outline, but also by its lights and shadows. To proceed, then: The brass, having had the outline of the pattern correctly traced upon it, must be removed from the cement block; to effect this it is sufficient, usually, to drive a broad, flat chisel between the metal and the cement until they are forced apart; or should the cement prove too tenacious, to heat the metal by means of the blow lamp, removing it while hot with a pair of pliers. Now flatten the cement on the block, as previously directed, and while it is cooling clean off all the cement adhering to the metal with a rag soaked in turpentine, slightly warming the plate again and again if the cement is very refractory, of course keeping the rag out of the way while using the lamp. During the tracing process it will occasionally happen that the worker is unable to finish the design at one sitting, and on returning to the work it may be found that the edges, through the expansion caused by the tracing, have turned up and become cockled, in which case, although the tracing can be completed while the metal is in this state, it must be set right by gently flattening it with a mallet upon a smooth wooden block before the raising is commenced. (To avoid this inconvenience, when the work has to be left for a time, turn the brass face downward upon the table, laying a piece of paper beneath it, and place a weight on the block.) When the metal and the cement block are quite flat, warm both slightly, and put the former, with its outlined side underneath, on the cement, pressing it all over until every part is attached in the same manner as when it was being prepared for tracing. If the work is large, start at once, without waiting for the cooling of the cement, to raise those portions that are to stand up in relief, by hammering them into the cement by means of the largest raising tools that can be conveniently used; commencing at the points to be in greatest relief, and working outward toward the edges, holding each tool much in the same manner as when tracing, but more perpendicularly, and slipping it slowly along by means of the second finger without lifting the tool off the metal. The sinking (which is of course really the raising when finished) should not be attempted all at once, but by stages, giving a slight depth all over the pattern first, and then going over it again and still further deepening it where required, until the whole looks like a mould of the work it is desired to produce. In raising, as in all the rest of the work, proceed slowly, endeavoring to foresee the effect the hollows will produce when seen as raised lumps on the front side, so that no very egregious mistakes may be made which would be difficult afterward to correct. To produce mere lumps would be easy enough, but certainly not *repoussé* work; for the objects raised must in every case have the true shape and form of those they imitate, rendered somewhat conventionally in bas-relief. However, to sink a given space, even a simple hollow, smoothly and entirely without bruises will require not a little practice; so that for some time all complicated modellings should be avoided and only simple forms attempted, such as a cherry or a plum, with its leaves. For those who can, it is a good plan to mould the most difficult portions in wax and then to copy the modelling, bearing in mind that the highest points in the model should be those that are to be sunk deepest on the side now being worked, and that those of less relief should be proportionately less in depth. As the work has once more to be turned over and again worked on its front side, it is not necessary to add every detail at this stage; all that need be aimed at is a generally correct shaping in mass. Still, it should be noted that an inexperienced hand can do very little on the front side to raise any parts that have been allowed to remain below their proper level; so that the work should be carefully examined in detail, in order that such portions may be put in before the plate is removed from the block previous to turning it over, or it will have to be attached again. It is hardly possible to point out particular tools in general hints like these, but on reaching the detailed instructions for the designs which it is our intention to give, the specific tool for each purpose will be indicated. However, for raising large, smooth surfaces, as a plum, for instance, the brass tool No. 7 is the best, and for smaller surfaces, according as they are to be flat or *bombé*, Nos. 4, 35, 27, 37, 3, 31, 34 are most likely to be useful. Two

details of working it will be as well to mention here, though should they occur in the designs to follow hereafter they will be again touched upon. The one is that when very large portions—as large, say, as three inches across either way—have to be raised, it is best, after the outlining has been done and before attaching the metal to the block, to lay it face downward on the sand-bag, and then to beat it with the mallet roughly into shape, afterward fixing it to the block and completing the process, as before explained. The second is that when leaves or other similar objects rise suddenly from the background, a strong line must be traced, after the raising has been effected, just inside the raised line caused by the front outlining. This should be done with a thick or blunt tool, such as 14, 15, or 17, and then softened into the general body of the relief with tool No. 37. The centre veins of leaves may frequently be done in this way, but when so done they must not be worked on the front. To obtain good effects in *repoussé*, it is not at all necessary, as is sometimes supposed, to resort to high relief. It is more difficult to model correctly and to maintain the due proportion between the several parts in low than in high relief. Sometimes on removing the metal from the block when the raising has been completed the amount of relief appears much less than it was thought to be when seen from the back; but this, unless the design demands high relief, need not cause disappointment, provided only all is in due proportion; for by the finishing yet to be described the height may be much enhanced and all the desired effect secured.

W. E. J. GAWTHORP.

Art Needlework.

HINTS FOR EMBROIDERY.

IV.—GOLD AND SILVER.

EMBROIDERY, in gold and silver only, is now extensively used, and finished works of exquisite design are shown in some of the leading stores. These are mostly executed on very pale grounds, either cream

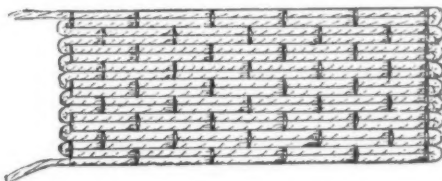


FIG. 1.

color or artistic shades of pink, blue, green or lavender. The material must be rich art satin or silk. Sometimes a handsome brocade is brought into requisition, the

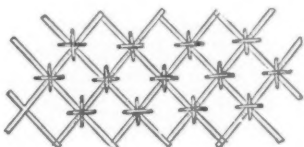


FIG. 2.

design being emphasized in gold, parts of it merely outlined and the rest put in solidly, according to the requirements of the pattern and the taste of the worker.

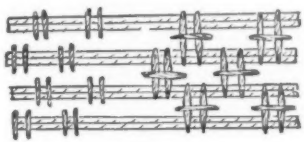


FIG. 3.

These decorative embroideries are applied to many purposes. When used for portières or curtains they

are very handsome, but to work in this style for such large pieces would be a considerable undertaking. It is also employed largely for lambrequins, easel scarfs, piano scarfs, draperies over hanging pictures, screens, small table covers, lamp mats, and also for sofa pillows, when these latter are meant more for ornament than use. Gold embroidery should always be executed in a frame; it is almost impossible to avoid puckering the material, even with the simplest design, if the work is held in the hand. Almost all gold work is laid on the surface; indeed, the Japanese and Chinese gold threads, so largely used, are not adapted for drawing through the material. Moreover, it would not be advisable to add to the cost by wasting the gold on the wrong side; it is therefore fastened down on the front by various methods hereafter described. A word about the manner of stretching the material in a frame may be acceptable to some readers, since to start one's work properly is a very important factor toward ultimate success. For large pieces it is advisable to have a frame provided with its own stand. This is especially convenient, because it can be carried from place to place wherever a good light is to be found. As in painting so for embroidering, the best light is that which comes from left to right. The frame should always be furnished with a band of webbing tacked evenly along its edges on two opposite sides. To these bands the material is strongly and closely sewn. When this is done the frame is fitted together, and the two remaining sides are secured by means of string passed through the material at regular intervals, and over the bars of the frame. If not tight enough when all is completed, strain the fabric to be worked still more by moving farther apart the pegs that fasten the four bars together. Should the work be too long for the frame to contain it when stretched in its entirety, part of the material can be rolled around one of the bars to which the webbing is attached, after it has been sewn to it. But wadding must be placed between the bar and the satin to avoid marking and creasing the fabric. To move the work along release the sides secured by string, and roll the finished work on the opposite bar, taking similar precautions to avoid any marks or creases. It may be noted that for small pieces, such as a cushion, for instance, a hand frame, which can be rested against the back of a chair, will answer every purpose. The design can be traced on the material either before or after framing. One of the best and cleanest methods of transferring designs on light colored materials is by means of red transfer paper. But great care must be taken not to press the hand on any part covered by the red paper, except within the lines of a solid form, otherwise a red smear may be the result. All embroidery should be kept immaculately fresh and clean while it is being worked. To this end a piece of soft linen should be kept over every part, except just around the portion of the work in progress. We will next consider a few of the stitches mostly in use for flat gold work, and, be it remembered, they can all be introduced into one piece of work provided the design is fitted for such variety. I noticed such an one lately intended for a lambrequin. Its decoration consisted of fish of several kinds beautifully drawn in outline, and treated after the inimitable Japanese style of decoration. The Japanese conventional water lines and some of the fish were of gold, intermixed with silver, which gave a beautiful sheen. The fish were all worked in different styles, the gold threads being held down with gay colored silks of many different hues, which, reflecting on the gold, imparted an iridescent glow indescribably charming.

Perhaps the simplest stitch for close filling is the brick stitch shown in Fig. 1. It is worked by laying the gold thread in double lines and holding them down with silk sewn firmly over them at a direct right angle, the stitches being about half an inch apart. Care must be taken in every alternate row to place the stitches midway between those in the last row; this gives the brick-like appearance from whence the method derives its name. In order to keep the drawing of the forms perfect the outlines should first be carefully followed in every case with a double row of thread or a gold cord held down with much closer stitches, especially where there are any curves, then the filling is put in afterward. To obtain a shaded effect, instead of placing the fastening stitches at equal and alternate distances, keep them far apart for the lighter portions and for the darker bring them gradually closer in each row until the gold is almost hidden by them, when the effects of



shading is remarkably good. The diagram (Fig. 2) showing crossed diagonal lines held down at each intersection by a cross stitch is effective when worked, and fills the space quickly. Unless the thread is thick it will be better to use two placed side by side as already described. These lines must be first all placed in position and secured at either end with fine gold colored silk. For the cross stitches take some bright hued rather thick embroidery silk. The little dots are done in French knots with fine gold passing; they give a rich effect, but are not absolutely necessary to the design. A variety of this style of filling can be gained by making the pattern into squares instead of diamonds; for this secure the intersections as before, only use fine gold colored silk matching the thread so that it hardly shows. Next, in each alternate square work in colored embroidery silk a star made by a cross stitch the full size of the square, the silk being passed over the gold lines between the small cross fastenings; this star is in its turn held in position by a cross stitch of fine gold passing in the centre. It will not take much ingenuity to greatly vary the silk ornamentation on these squares and diamonds. Two more simple varieties of filling are shown in Fig. 3, and they again suggest in themselves many more. Good ideas for filling can be taken from diaper patterns and easily adapted. To work circles you must draw at equal distances within the circle lines like the spokes of a wheel, then having drawn the end of the gold thread through the centre and secured it firmly with a few stitches in fine gold silk, proceed to coil the gold thread round and round securing each row with stitches sufficiently close to keep the thread in position; for fruit especially this plan is excellent; it can be executed in oblong forms as easily as in circles. Gold embroidery in outline only is very effective if the lines are full enough and sufficiently spirited. For a sofa pillow in gold only on cream satin, there is a design on page 107 of the April, 1890, number of *The Art Amateur* that would be exquisite when enlarged to the proper dimensions. The light parts should be treated in outline only and the shaded parts filled in solidly with brick stitch. I mention this as the kind of conventional design suitable for gold embroidery, of which many more examples may be found in the back numbers of the magazine. I have only to add that Japanese or Chinese gold thread is better suited than any other for gold work; it is easy to turn and is very durable since it does not tarnish. Also I would suggest if the design be worked out solidly that the satin or silk be lined in order that the weight may not drag it. In this case the lining must first be stretched in the frame and the material sewn on to it afterward.

EMMA HAYWOOD.

CHINESE EMBROIDERY.

THE embroidered bands illustrated in the supplement this month are drawn from an antique garment doubtless worn centuries ago by some Chinese lady of fashion. In the finest and softest of floss silks, this beautiful design appears to be painted rather than worked upon the white satin which forms its foundation. No two birds or flowers in it are alike, and, though strictly adhering to that conventionality which lends such a charm to work of this description, the artist worker has evidently, while giving full play to his imagination, closely followed nature. It is impossible in a design of this kind, lacking colors, to give a description of it which will ensure an absolutely faithful reproduction of the original; but, broadly speaking, a pretty copy of it may be made by working all the larger flowers in at least four shades of rose color and the foliage in as many or more tones of rather blue green. The trunks of the trees upon which the birds are perched are in the original of a slaty shade of gray, and for the birds no better way for satisfactorily working them out can be suggested than to copy the coloring from any well-printed set of chromo-lithographic illustrations of birds; those shown upon these needleworked strips are portrayed in brilliant tones of blue and green, scarlet, rose and white, the whole, however, being carefully arranged in such a manner as to fall in and harmonize with the flowers and foliage. The latter are principally worked in satin stitch, the shading being effected by the narrowness of the stitch and frequent change of the shade of color being used. The birds are executed in a combination of satin and feather stitch, the latter being used for the backs and breasts; and the eyes of all the birds are in black encircled with a line of pale orange silk, and one thread of the finest possible make of gold thread. The legs and feet of the birds, which are mostly red, are finished off by cross lines of black very finely worked over the red.

These designs, among other uses, will be found suitable for the embellishment of photograph and calendar frames, or they might be arranged for the borders for a portfolio cover, the centre being filled with a monogram worked in gold or colors to harmonize with the flowers and birds. By altering the arrangement of the flowers and foliage—a matter which will be easy enough to most of our readers—the birds may, either alone or combined, be made use of in ornamenting pincushions, reticules, duster-holders, or doilies; and, if enlarged, they would be most effective for a sofa cushion as well as a variety of other purposes.

The color of the foundation upon which the design is worked need by no means be confined to white, since, with perfect conformity to Chinese custom, black, a very deep shade of blue, or rich scarlet might be substituted for it, the precaution being taken, previous to com-

mencing the work, of throwing down upon the satin the silk thought of for working, when any discordance in the greens and pinks will at once betray themselves, and others may be readily substituted. Scarlet satin is a material of which in China garments are frequently made, and it is surprising how splendidly it lends itself as a background to a design carried out in rich and varied colors, some of the older examples of their description being absolutely charming, owing to the slightly yellow tone, attributable to the fading of the once brilliant red. Possibly it might be advisable to test a piece of red satin before lavishing time and patience upon it, as, owing unfortunately to the fugitive, chemical dyes that are now largely employed by manufacturers, shades of red are liable to assume when exposed to the sun a purplish tone totally dissimilar to the lovely faded, almost sunset-hue of old Chinese examples. Washing silks, which may now be obtained in absolutely fast colors, would be appropriate for working the design if applied to tea cloths or other articles composed of linen, and we can imagine nothing prettier than a fair white cloth thus embellished being used in conjunction with a dainty tea service painted by the hands of "Celestials" as skilled with the brush as were with the needle those of the workers of those lovely old fragments of textile decoration.

BLANCHE DE M. MORRELL.

HINTS FOR THE HOME.

INDIAN curtains of a black, loose meshed cotton material, which are well covered with yellow silk embroidery, sell for \$5 a pair. At one time the price was \$22. They are thin, and if used for portières would need lining, but for window draperies this would probably not be necessary.

CAMEL'S-HAIR portières of heavy material are \$20 a pair. They have a deep blue ground, and are well covered with embroidery done in colored wools. (McCreery's.)

THE Bagdad portière is still imported in large numbers, and varies in price from \$4 to \$8. Those at the latter price are in soft yellows and olives, and each stripe has clusters of flowers in woollen embroidery. (Stern's.)

FOR bedroom windows, the Anatolia curtains are very desirable. Connected at the top, and with a netted fringe all around, they are quite ready to be put up. They are made of cotton, some in pure white and others with colored stripes, and cost \$4 a pair. Anatolia bed-spreads are 8 x 9 feet, are finished with the crocheted edging like the curtains, and cost \$5. (Vantine's.)

TURKISH "turban" curtains are also very suitable for bedroom or sitting-room windows. They are of a soft cotton, and are used in Asia Minor for turbans—hence their name. They come in terra cotta, blue, olive, écarle and yellow, and each one has a scattered embroidery in yellow silk at one end. They are 4 x 12 feet, and cost \$4 a pair. These curtains wash without fading. (Vantine's.)

LIBERTY'S admirable silks and cottons are now to be had in this country. Generally they come in 7 and 15 yard pieces. The Agra gauzes are sheer silks in delicate colors of pale green, rose and old blue, 15 yard pieces of which sell for \$24. These goods are 40 inches wide. (Altman's.)

AMERICAN silks for hangings are cheaper than the imported, and improve every season in quality and design. Some in rich yellows and blues and old reds, with brocaded figures, are \$1.95 cents a yard for 50-inch goods. Tinsel muslins in dots and large circular figures, which are effective for window curtains, are 75 cents a yard, single width. Silks covered in a similar manner with the tinsel are \$1.25 a yard in all colors. Some English goods for curtains, which are 45 inches wide, sell for 39 cents. These are in cross stripes of pink and pale blue on a dark blue ground. Properly lined, they might answer for door-way curtains in a part of the house where the light was not too strong. (Stern's.)

So great has become the public appreciation of Oriental work, that Vantine takes numerous orders for rugs of sizes and in coloring to suit special different rooms. This sort of thing is costly, but the results are said to be nearly always most satisfactory.

FOR the table, white decorated French china has almost entirely superseded the colored ware, popular during the past few years, and the reason for this is obvious. Nothing harmonizes so well with flowers as white, and a dinner-table without flowers of some kind is now an anomaly. Of all the different styles of decoration, that with a wide irregular band of gold is by far the handsomest, but its cost will keep it from coming into general use. A Haviland dinner service which is handsome costs \$225 for 150 pieces. For breakfast sets the dark blue Canton ware is still imported. This with gilded edges sells for \$145 for 175 pieces. (Davis Collamore's.)

A SET of Owari ware is something quite new in design. There is a white ground well covered with figures of a rich deep blue; the handles of the tureens are in the shape of a flower something like our daisy. The set includes a variety of shapes new and pleasing. Bouillon cups in the fine variety of Tokio ware are \$1.65 each. These are small in circumference, but very high, and rest in a tiny saucer to match. Tête-à-tête sets in Oto ware are only 60 cents. They consist of five pieces, a small teapot, sugar bowl, cream pitcher and two diminutive cups and saucers. The decoration is of green leaves on a light brown ground. (Vantine's.)

PORCELAIN dinner sets from the Royal Factory at Copenhagen, charmingly decorated, are seen at Ovington's. These are beautiful, but rather costly. But at the same place can be found dinner services, in stone china decorated in imitation of the celebrated Willow pattern, which may be bought for \$16. It is not generally known that Thomas Minton copied these patterns from a Nankin plate as early as the year 1780. Copeland ware is strong and durable. Sets of 176 pieces range from \$40 to \$100, those at the latter price being gilded. The Dresden "onion pattern," a bright blue on a white ground, is imitated in stone ware. This comes with and without gilding, and is inexpensive.

SPEAKING of "Dresden" suggests the caution that too much importance must not be attached to the ware now bearing the marks of the famous Royal Factory. The cross-words are to be found on hundreds of modern pieces quite unworthy of the emblem so dear to connoisseurs. The Government factory seems to have plunged in, without the least compunction, to the base imitation of its own art productions. Persons who are satisfied with this mark of genuineness of fabric, without caring for the corresponding value in artistic decoration, will continue to buy such pieces and expose them for the admiration of unsophisticated friends; but the wise will find better value for less money in the wares of the best English and French factories.

New Publications.

HOLIDAY BOOKS.

A MOSAIC, by The Artists' Fund Society of Philadelphia. (J. B. Lippincott Co.) Refined and sumptuous in its adornment the beauty of the binding of this volume, with its white cover enriched with gold, silver and delicate tints, is not easy to overpraise. Within, like many another effort in the cause of charity, the contents are of varying degrees of merit. It is a costly volume that we have here, and to those who can afford the luxury it would be hard to recommend one better of its kind. Mr. Kirkpatrick's picture "In the Museum;" "The End of Day," by C. C. Cooper; "An Etrurian," by Henry Thouron, might be cited as among the best of its twenty-two photographs. "A Mosaic" is indeed creditable to all concerned in its production, and with full memory of "The Tile Club" and other notable books, may be held to support the fame of our country for sumptuous embellishment of ephemeral but interesting material that even Paris, the paradise of bibliophiles, would find it hard to beat.

THE GOLDEN FLOWER, CHRYSANTHEMUM. (L. Prang & Co.) This anthology of poems, "Collected, arranged and embellished with original designs by F. Schuyler Matthews," is indeed worthy of its title. The Golden Flower of old signified the Rose sent by the Pope to certain sovereigns, and if among royal books of this class, one deserved the signal mark of favor, it should be this. The studies in water-color, exquisitely reproduced, are from drawings by James and Sidney Callowhill, Alois Lunzer and F. Schuyler Matthews. It is hard to know which part of this book to praise most. Its outer wrapper is more beautiful than many a binding; its actual covers are sumptuous in colors and excellent in design; its flowers have the vivid coloring of nature, with great feeling of the form and character of each species of the chrysanthemum; its border designs are really fine specimens of decoration—the care with which the color of the frame has been made to accord with the color of the lettering it encloses is specially worthy of high commendation. In short, the book has more art in it, more care in production, more taste in every detail, not only than the majority of Christmas books—to say that would be insufficient praise—for the best works that have left an American press must be recalled to compare with this, which has in its lettering and decoration that style not easy to define, but easy to recognize, that is peculiarly American. The preface is readable and full of delightful gossip about this wonderful flower, that, introduced in the Japanese varieties so recently, has taken all hearts by storm. Perhaps no other flower has so many different shapes and colors as the chrysanthemum. The plates of Kioto and "Medusa" show two of the most superb varieties; but every page of the volume is worthy of careful consideration.

HIAWATHA. Illustrated by Frederic Remington. (Houghton, Mifflin & Co.) This sumptuously printed volume, faultless in printing and binding, is certainly the most serious effort made yet to illustrate Longfellow's Indian epic. The drawings profusely introduced in the margins are a shade too archaeological. It would be truer to speak of them as of specimens that have been placed on the same page with the text than as decorating it; yet as trustworthy memoranda of the hundreds of rare weapons, robes and the like they represent they are invaluable for reference. Future illustrators of Indian subjects might well preserve the volume if only as a text-book. The full-page photographs of original designs painted in monochrome are worthy examples of illustration, being wrought faithfully in the spirit of the poem, and yet keeping true to actual facts of Indian types and characters. While it must be noted that Mr. Remington has not devoted the same care, in drawing, especially, to all of his designs—the omission of two or three would strengthen the book as a whole—the general level of excellence is high, and most creditable to American art. Some of the illustrations are powerful in conception and design; all suggest a strong dramatic instinct, allied with uncommon force of expression. A special word of commendation is due to the publishers for the simple but most artistic cover; it is of unglazed golden brown leather with a device in stamped gold. The lettering on the back is a study in the art of omission, which should be taken to heart by over-florid designers. The volume is covetable, seasonable, in every sense enjoyable.

SOME AMERICAN PAINTERS IN WATER-COLORS (Frederick A. Stokes Co.). That this gorgeous folio will be a popular "holiday book" is a foregone conclusion. The cover, decorated in gold, copper and chromolithography, comes near to being a really sumptuous one—to speak, first, of the externals—and the fac-similes of water-color drawings by W. T. Smedley, Rosina Emmet Sherwood, Walter I. Palmer, Leon Moran, J. Macdonald Barnsley, Pauline Suter, J. L. Gerome Ferris and Maud Humphrey are for the most part admirably done. Vignette portraits in monochrome, of each of the artists represented, accompany the interesting letter-press, by Mr. Ripley Hitchcock, which consists of a careful critical survey of the field of water-color painting in this country. The frontispiece, "A Late Arrival," by Mr. Smedley, an excellent bit of genre, shows a young man passing along the piazza of a summer boarding-house under a running fire of criticisms upon his personal appearance; the characters are very well indicated, and the reproduction of the original water-color is only defective in the too heavy printing of the shadows of some of the faces. Mrs. Sherwood's "Girl with Flowers" is charming in color; the frock of daffodil and white against the cool gray tones of the background make a delightful harmony. Mr. Palmer's "Newly Fallen Snow" is clever and characteristic in treatment. Mr. Moran's young lady is pretty and graceful, and deftly and harmoniously colored. We could wish that there was more suggestion of anatomical structure beneath her dainty costume. A little less suggestion of relief and less strength of color in Mr. Ferris's plate would not be amiss. The pictures present different styles of technique, as well as varying degrees of excellence in themselves. Some of them would make very useful copies for students; for much of the feeling of the originals is preserved in cases where it was worth preserving. The price of the volume is \$12.50, which is not excessive, considering that probably not many thousands of copies have been issued. Such color printing as this is very costly, and it is only when impressions of a plate can be greatly multiplied to meet the demand for an uncommonly large edition—as in the case, for instance, of the color studies which are given with *The Art Amateur* each month—that work of this class can be produced at a lower rate. In book form, nothing so good in this class of color printing has been published before in this country.

THE DEVIL'S PICTURE BOOK, the name of obloquy bestowed by the Puritans on playing cards, is adopted as the title of a sumptuously printed history of the subject, written by Mrs. J. K. Van Rensselaer, and just issued by Dodd, Mead & Company. Card players of the Caucasian race are so conservative that all attempts to supplant the familiar stereotyped pieces of pasteboard have failed completely. Our archaic representations of King, Queen and Knave apparently will never go out of fashion; and perhaps this is as well, for there is a quaintness about their conventional design which is not without its charm. But any one

who supposes that little variation of the types so familiar to us is to be found outside of Caucasian lands will be speedily disabused of the error on turning over the pages of this delightful volume. The colored frontispiece introduces us to some Persian cards, charmingly characteristic, in which the gold lacquer of the originals is cleverly reproduced, and two colored plates farther on show very curious circular specimens from Cashmere, owned by Mr. Lockwood de Forrest. Most interesting old Italian, German and Japanese examples are furnished by Mrs. Van Rensselaer; but most curious of all, perhaps, are the fac-similes of North American Indian cards, cut out of deerskin and painted by members of the Apache tribe. The originals of these are in the National Museum, Washington, as are also the North American Indian gambling-sticks of the Haida tribe (Queen Charlotte Islands) carved on cubes of wood, and the gambling-sticks of the Alaska Indians, painted on cubes of wood, also shown in the book. There have been issued from time to time in England and France curious packs of playing cards—mostly brought out with political purpose—notably during the French Revolution—which we should have liked to have seen illustrated in Mrs. Van Rensselaer's work. But it would be ungracious to deplore slight omissions of this kind when this difficult undertaking has been carried out with so much success. Both author and publisher are entitled to the hearty thanks of the public. The work of both has been admirably done. Perhaps it is not too much to hope that the purpose of "The Devil's Picture Book" may find such official recognition by the Grolier Club that the success of the recent show there of artistic bill posters may be followed soon by an exhibition of artistic playing cards.

FRA LIPPO LIPPI, by Margaret Vere Farrington. (G. P. Putnam's Sons). The career of this worldly contemporary of spiritual Fra Angelico is a romance in itself, and to make it readably so for the drawing-room, there was only needed the delicate womanly touch which our author has imparted to it in the very handsome volume before us. We will not quarrel with her for not choosing as the basis of her story what a man might consider the most exciting adventure in the painter's life barely hinted at in this book. We refer, of course, to the young Carmelite's capture of Barbary pirates who sold him into slavery to a Moorish chief, who was so charmed by the striking likeness Lippo drew of him in charcoal on the prison wall that he loaded him with presents and sent him home a free man. No one will find fault with the lady for preferring to use the later romantic incident of the monk's love for the beautiful Lucrezia Buti, whom he discovered in the convent of Santa Margherita, at Prato, where he was sent to decorate the choir of the Duomo, and painted as the Madonna for his most famous fresco. Without any material departure from the facts as they have come down to us in history, Mrs. Farrington gives us a delightfully written love story. That Fra Lippo's sudden death was due to poisoning at the instigation of Lucrezia's jealous cousin, whom he formerly courted, is perhaps too conjectural to be accepted as history, but the suspicion is reasonable enough to serve the purpose of a novel. The colotype illustrations of the book are all interesting, and most of them are much more, for they are excellent reproductions of famous paintings. There is nothing in the story to call for the introduction of the "Angel" and of the "Madonna della Stella" of Fra Angelico, but they are so good that we are glad to have them. Of Fra Lippo's paintings we are given "The Annunciation," "Virgin and Child," "The Coronation of the Virgin" and the "Madonna and Child." There are also views of Florence, Ancona, Prato and Spoleto.

A DRIFTWOOD FIRE, by John Logan. (L. Prang & Co.) Christmas booklets demand somewhat indulgent criticism, as a rule, but this has a really artistic quality in its color decoration by F. Schuyler Matthews, that fairly justifies its being. SUMMER THOUGHTS FOR YULE TIDE and THE WINDS OF THE SEASONS, are two booklets of the conventional order; but for students unable to obtain real water-color drawings, the illustrations will be found valuably suggestive. The "drawing stone" is not allowed to usurp too prominent a place, and soft washes of color and delicate gradation of tone simulate cleverly the essential characteristics of pure aquarelle. THE STORY OF A DORY is an amphibious thing—half book, half boat. With a practical anchor and genuine mast, it combines the more usual attributes of a booklet. The idea is so neatly carried out that it would be captious to object to it as trifling. CHRISTMAS CARDS, also sent us by L. Prang & Co., keep up the reputation of the firm for pretty faces and very good color printing. PLAYING SCHOOL, by Ida Waugh—an extra large Christmas card—is a very successful facsimile by Prang, of a pretty water-color of a group of children, set in a cut-out mount adorned with delicate yellow flowers.

SUMMERLAND, by Margaret MacDonald Pullman (Lee & Shepard). Now that wood-engraving is, like steel engraving, in danger of becoming a lost art, a volume of illustrations in that method, cut in the style which America introduced and perfected, is in itself a thing to be grateful for. Here is an oblong folio of flower studies and landscapes exquisitely printed. Some of the blocks evidently have been entrusted to "prentice hands, which is a pity, and it makes the announcement on the title-page that the engraving has been done "under the direction of George T. Andrew" of little account. A few years ago this stereotyped guarantee of approval by a contractor for the work of his pupils was frequent, and it went far toward reconciling us to the then impending decline in wood-engraving; when it becomes a commercial necessity that the identity of an artist shall be concealed in the interest of his employer, the extinction of his art can only be a matter of time. Some of the blocks in "Summerland," it must be said, however, are uncommonly good, and we can but regret that we are not permitted to give the credit where it is due in such cases. Apart from technical considerations, the book attracts us because it is free from the spurious prettiness that too often disfigures publications of its class. If the weak attempt at lettering in the half titles had only given place to good, legible type, we should be still further grateful to author and publishers.

OUR OLD HOME, by Hawthorne. Holiday Edition, 2 vols. (Houghton, Mifflin & Co.). The publishers of the most artistic bindings the world has ever seen applied to volumes for everyday use, have, in this superb edition, surpassed themselves. For in sober truth it may be said that these books are among the most beautiful of any country, and yet have an air of something to be read and used, not mere sumptuous things for show only. This famous Boston house recognizes the possibilities of raising the craft of bookmaking to the level of the fine arts; and were the contents of the volume under notice mere rubbish, instead of constituting one of the most charming of American classics, they would be almost worth preserving for their corporeal beauty alone. The colotype plates of famous English scenes and buildings, lavishly introduced to illustrate the text, are not wholly satisfactory; they are good of their kind—some notably so; but to reach the high standard of the printing, binding and general finish of this edition would be impossible in pictures based upon any method of direct photographic reproduction.

OUR NEW ENGLAND. Her nature described by Hamilton Wright Mabie. (Roberts Bros., Boston.) This is an oblong volume of photo-reproductions of New England scenery, which as a table book or as a book of studies of more than merely topographical interest, will find many friends. The difference between a genuine etching and a dry mechanical reproduction is great to those who are experts, but to the average person it is to be feared

these extremely pretty pictures will prove more attractive even than etchings. They have the fascination of facts, and as the scenes they depict are beautiful in themselves, the want of true tone and imperfect value—the inevitable result of photography so far—will not mar their effect, save to a very few. The text of such a book is supposed by most people to be mere interleaving of the plates; but if they read this they may find it no less enjoyable in its own way than the pictures, which, by pleasant fiction, are supposed to illustrate the text.

LYRICS FOR A LUTE, by Frank Dempster Sherman. (Houghton, Mifflin & Co.) Gathered here in a perfectly printed volume, with poems made familiar in the pages of The Century and elsewhere, are a number of other lyrics dainty enough for the title. The book is not society verse nor bric-à-brac trifling, but, for the most part, veritable poetry. Its finished neatness and exquisite precision of epithet are not gained at the cost of better things. A book so well equipped for a long life is not often published, but this has all the evidence of staying power, and will become in time, probably, the "rare first edition" of future catalogues. Among the younger poets not one has greater promise than Mr. Sherman; indeed, in face of such a collection of verses, one is tempted to forget that he is a coming man and to regard him as come and well come.

TISAYAC OF THE YOSEMITE, by B. M. Toland (J. B. Lippincott Co.), is a poem of high aspiration but hardly equal fulfillment. Illustrated profusely by Frederick Dielman, at his best, with a frontispiece in colors by Will H. Low, and other pictures by well-known artists, it is not easy to utter a word of disparage. But yet, as a whole, the book fails to satisfy. The curiously unhappy undertone decoration after the Japanese idea, the difficulty in reading the poem because of the pictures, or in finding the pictures because of the poem, whatever be the cause, in spite of exquisite care in its "get up," the volume is not the artistic success its externals fit it to be.

IN AND OUT OF BOOK AND JOURNAL, by A. Sydney Roberts. (J. B. Lippincott Co.) We have here a commonplace book of an uncommonplace character, for there is a distinct charm in the contents, which, if good and bad like humanity, are as piquant and interesting. The little sketches that embellish the pages are very dainty things; the text is made up of chance aphorisms and ripe epigrams thrown down haphazard, but well worth looking over. From the saying, "Even the ant has Bile—Lucian," with a spanking illustration of a nephew being chastised, to "Faith is a higher faculty than reason"—Bailey," is a good jump, but the compiler takes it easily. So should the book be taken.

GOETHE'S FAUST (Frederick A. Stokes Co.), is a new edition of the well-known translation by John Anster. The illustrations, by Frederick J. Boston, are more suited to Gounod's opera than Goethe's grand poem, which hardly lends itself to prettiness. Daudet's "Tartarin" has evidently been the model of this book; but Faust is a hero of different calibre from the Tarascon adventurer; and in memory of the many previous attempts to depict the scenes of the famous classic, it is impossible to be contented with this. As an effective bit of bookmaking for the holidays, however, the volume should prove popular.

ENGLISH POEMS, illustrated with etchings by M. M. Taylor (J. B. Lippincott Co.) The poems are well-known favorites by the older school of poets, Burns, Cunningham, Cowper, Thomson, and the like. The etchings are full of the feeling of the poetry possibly, but they do not directly illustrate the text. Some are exceedingly pretty, and the book, on the whole, is pleasant.

RECENT FICTION.

OVER THE TEACUPS, by Oliver Wendell Holmes (Houghton, Mifflin & Co.) To criticize a book by the best loved writer of our times is impossible; you buy it, read it, and declare it lacks the perfect charm of "The Autocrat," because no flavors tell so keenly on a palate half-satiated; but coldly to dissect it were a brutality unthinkable. In this book on almost every topic under the sun the genial doctor gossips round and about. On pictorial art, however, he says little; a somewhat fierce denunciation of a picture by Spagnoletto, introduced as a parallel to Zolaism in literature, is almost his only reference to painting. A Circe who turns her victims into lambs is a novel fancy, but not particularly susceptible of being made into a picture. Yet art, like nature, assimilates foreign matter to produce unexpected results, and The Breakfast Table books will do more toward the unconscious education of an artist than many a technical treatise.

A CIGARETTE-MAKER'S ROMANCE, by F. Marion Crawford (Macmillan). This little story of a Russian Count, an exile reduced to earn his bread by making cigarettes in the workshop of a Munich tobacconist, is a work of genuine art. Improbable although its plot may be it is more true to human nature than many a morbidly accurate study of modern realism. So fantastic are its incidents that it might almost pass as an allegory; but that it has no moral of any sort, except that virtue has, in romance, more tangible rewards than the proverb is willing to allow it. The comedy of many of the scenes enhances the pathos of the heroine's sacrifice of her hair to save the honor of the poor mad Count. How all comes right in the end is hardly fair to tell. But in these days when tedious analysis, religious controversy and South African bloodshed usurp three-fourths of our novel, the welcome to a genuine story told gracefully and with true pathos should be cordial and unanimous.

A WARD OF THE GOLDEN GATE, by Bret Harte. (Houghton, Mifflin & Co.) The incomparable witchery of Bret Harte's style is felt in every page of this story, although the characters are less unconventional than most of its author's creation. The plot is of the slightest, but the clearly defined figure of the heroine, hero, villain and first old man—to borrow the phraseology of the stage—are each interesting enough to atone for the slender motive. Buena Verba is one more of those delightful "free and frank young Yankee maidens" that charm two continents. The sketch of Mr. Paul Hathaway the young hero-politician is of a somewhat new type, etched in with clear decisive lines. Colonel Pendleton has more in common with Colonel Pendennis that even the similarity of name, although the episode of his career in Germany, where his old colored servant becomes a proficient student of the perplexing language of that Empire in a short twelvemonth, borders on the farcical. The account of an acting version of "Uncle Tom's Cabin," as given in a German theatre, is extremely amusing. Even Bret Harte's imagination could hardly have invented that strange perversion, which must be a true tale of a truly wonderful performance.

COME FORTH, by E. Stuart Phelps and H. D. Ward (Houghton, Mifflin & Co.). We have here in the story of Lazarus, one more attempt to record the New Testament in the guise of the historic novel. Opinions differ widely as to the propriety of this form of fiction. Artistically considered, the thing is shocking if not very well done. While the authors have not been so successful as in "The Master of the Magicians," in which they reproduced admirably the times of the Babylonian captivity, with Daniel as the central figure, they have approached their subject with reverent spirit, and if they have fallen short of the dramatic force of "Ben-Hur," the ideal romance of this kind, the failure may be largely due to scruples which will be duly ap-

preciated, especially by the many who object to any paraphrase of the Scriptures for purely literary purposes.

IN THE VALLEY, by Harold Frederic (Charles Scribner's Sons). If the author of this book lacks the rare style of Robert Louis Stevenson, he has much of his power of fascination. The scene is laid in the latter half of the eighteenth century by the banks of the Mohawk River, and from its powerful opening to its climax the story is well told and of absorbing interest. It is indeed an excellent novel of adventure, spirited in narrative and healthy in tone.

TALES OF NEW ENGLAND, by Sarah Orme Jewett. (Houghton, Mifflin & Co.) When eleven previous volumes have attained popularity the success of the twelfth should be certain. Those who appreciate studies in dialect and sketches of commonplace people done excellently well, this book will not fail to please. One or two of its stories plead for quotation; but as they would spoil by compressing and cannot be given in full, those who are curious must be directed to the book itself.

VARIOUS.

MUSICAL GROUNDWORK, by Frederick Crowest. (F. Warne & Co.) This manual for musicians is a useful handbook enough; for its author speaks with knowledge. Therefore, although a compilation, it has the merit of being a selection from the huge store of material just adapted to the amateur who wishes to know the simple facts of the art without going too deeply into its history or technical details. Mr. Crowest's Great Tone Poets popularized the lives of musicians, and this handbook aims to make their science popular. For a reference book to those taking up music for educational purposes, it will be worth obtaining, even if Grove and Fetis are already on their shelves.

A LITTLE BROTHER OF THE RICH, and other verses, by Edward Sandford Martin (Charles Scribner's Sons). Published in duodecimo some time since, and reprinted as "Pirated Poems" in England, where many thousands were sold anonymously, this little volume, or rather the text, which is here recast and much augmented, has had already a somewhat romantic career. It holds neat rhymings and dainty triflings, with now and again a thought not less true because uttered half in jest, and is not without a chance of being remembered longer than more serious poetic efforts.

THE HISTORY OF THE UNITED STATES, Volumes V, and VI, by Henry Adams, relate the events of the first administration of President Madison; the tortuous and complicated negotiations with France and England, necessitated by the annoyances to which both of these powers subjected American commerce after the issuance of Napoleon's decrees prohibiting English trade with the Continent and the retaliatory English "Orders in Council," are clearly unfolded. The chapter of accidents which led to war with England rather than with France is recounted, and the unfortunate beginning of the War of 1812, for which its very promoters had made no preparation; the enthusiastic Kentuckians expecting a few thousand unorganized men to finish it off-hand in six months. The story of the struggle is brought down to the time of Madison's second election, and a gloomy picture of the condition of the nation is drawn. The three volumes to follow these will contain the history of Madison's second administration, with which the work will conclude. It is provided with colored maps, and is handsomely bound in cloth. (Charles Scribner's Sons.)

THE ILLUSTRATED AMERICAN seems destined to occupy permanently a new field in the periodical literature of the day, which may be described as midway between the illustrated daily paper and the popular illustrated magazine. In general purpose, it suggests more than any other publication, Frank Leslie's Illustrated Weekly newspaper, but it is in quarto form and gives much more reading matter and illustrations; but this is to be expected from its higher price. It uses, largely, the Kurtz "half tone" photographic process for reproduction of actual scenes, and these pictures are supplemented by many original drawings, generally excellent. The Illustrated American doubtless did wisely in dropping its colored supplements and reducing its size.

THE ANNALS OF TACITUS has just been issued in the Camelot Series, for which A. Lovell & Co., of New York, are exclusive agents in this country. The editor has used Gordon's classic translation in this edition.

HEALTH GUYED, by FRANK P. W. BELLEW, is a small book of small jokes with many "illustrations," more or less humorous. (F. A. Stokes Co.)

CHILDREN'S BOOKS.

PUBLISHERS have no greater difficulty than catering to the tastes of little children, and it is a high compliment to Messrs. F. Warne & Co. to say that THE RAILWAY TRAIN just brought out by them (designed by Alfred J. Johnson), with excellent colored pictures, is thoroughly good of its class. The locomotive and its train of cars is a constant delight to the small boy and he can find here, from cover to cover, every variety of his favorite, on both sides of the Atlantic.

THE HOLIDAY PAINTING BOOK, published by the same firm, gives a score or so of pictures representing many familiar scenes in child-life. The outlines are neatly given on one page with the colored models opposite, in the old-fashioned way.

FRIDAY'S CHILD, by "Frances," is the story of an unfortunate but good-tempered little boy and his dog, Crusoe, who gets into as many scrapes as himself and takes his punishment with a patience almost as exemplary. It is very neatly bound in white and gray, and is illustrated. (E. P. Dutton & Co.)

AGAINST HEAVY ODDS, by H. H. Boyesen. (Charles Scribner's Sons.) A capital book for boys by a veteran in their service. Written with all the breezy feeling of a comrade's interest, the story is sure to fascinate the audience it addresses.

WHOSE FAULT, by Jeannie Harrison. (E. P. Dutton & Co.), a pleasantly told story for girls, with a religious atmosphere throughout.

DOLLY'S STORY BOOK (F. Warne & Co.) will be greatly prized by every little girl of tender age, for it is not at all necessary that it should be read to insure enjoyment. The attractive colored pictures that abound tell most graphically the story of Dolly's travels all over the world and her meetings with dollies of other lands than her own. All are depicted in the national costumes of their respective countries.

THE FAIRY BOOK, issued by the same firm, is a thick volume into which are crammed about every story of prince, princess, giant, dwarf and elf that ever delighted children. The new colored plates are attractive in their way, but, by contrast, they show up unmercifully the worn state of the old wood-cuts, which seem to have done yeoman service in their time.

Treatment of Designs.

THE BECKWITH PORTRAIT STUDY. (COLOR PLATE NO. 1.)

ON page 12 Mr. J. Carroll Beckwith makes his own suggestions to those who would copy his spirited portrait study of his friend, Mr. W. A. Coffin.

ROSES, BY V. DANGON. (COLOR PLATE NO. 2.)

THIS facsimile of the original painting in oils will be found full of suggestion for the student. It is not often that roses of so many different species and colors are combined so harmoniously. Although the large light Malmaisons are made to predominate, yet they mass most agreeably with the yellow Maréchal Neils and the warmer tea roses. As a counterpart to these we have the smaller red mass above, giving a rich warm centre, though thrown back enough to relieve the stems of the white cluster roses and buds. Without the latter species we should have had too much solidity; these give an open, delicate effect, such as is required for the upper and outlying portions of the composition. But few leaves are used, except those that serve to relieve the roses. The vase is of old bronze-like copper, rich and warm in color, with high light upon it that responds happily to the lights on the roses. The background produces no strong contrasts, as it partakes so much of the general shadow tints. Notice that the light comes from the right of the group. Now that we have analyzed the general scheme, we can discuss treatment, as we have effects here that are peculiar to oils, and it is best not to force any other medium into an attempt to produce them. Water colors, for instance, would lose their true characteristics if used for actual copying in this case. Although as studies portions of the picture contain valuable truths for workers in gouache and water color. Observe that the vase is considerably to the left of the centre; it should be outlined with precision; then locate the roses and leaves, being careful to get them perfectly correct as a mass, but leaving details to be carried out at a later stage. Set the palette first for the background and the vase, employing white, Naples yellow, yellow ochre, raw and burnt Sienna, ivory black, rose madder, and a little cadmium and lemon yellow for the high lights on the vase. The olive tints in the background and vase depend upon black and yellow ochre, and the violet tints in the background upon the careful introduction of rose madder. The background should be laid in very freely with a large flat hog-hair brush, and carried thinly on all the outlines, never leaving off abruptly against them. The vase must have its first painting of its general coloring while the background is fresh; but the higher finish may be deferred. The roses and leaves that come directly on the background should also be painted while that is fresh. If the canvas is kept away from heat and draught, the color will dry slowly; inverting it over water will retard the drying still more. Clear white may be used to map in these roses first, as it will soften into the background tint somewhat. Employ hog-hair brushes for the flowers. For all the roses the respective shades will call for the olive and violet tints produced on the first palette, also for lemon yellow; and they will be very transparent if laid on deftly, without much manipulation, adding finally strong lights where they are required. Lay in the light and the dark greens of the leaves as they occur, aiming to give the light the first chance, as the shadows will be more transparent if carried thinly over the lighter color. Black and white will be wanted when the greens give way to gray tones.

If the large rose that has fallen on the horizontal surface down at the right, and the smaller one immediately above it can also be painted in before any of the color dries, then all the rest may wait without fear of marring the general keeping. The most natural way of working upon an original study is from the centre outward, and it is always more desirable where the entire work can be done before any drying takes place. It will be understood that this picking and choosing is an expedient devised in order to make the freshly painted background avail, and yet secure plenty of time for a large part of the work. If the composition is so elaborate or extensive that this method is not practicable, the background may be treated as in portraiture. The two roses indicated above may be painted petal by petal, but the better way is to lay a thin rose color over an entire surface. This should be rose madder, if English, American or German colors are used, and "laque fixe de garance," if French colors are employed. Then develop the petals by applying, in the lighter parts, white and Naples yellow; in the shadows, Naples yellow and "terre verte"; the latter being complementary to the under, rose color, will give the neutral tint. The deeper central touches want pure rose laid more heavily. If one is skilful enough to combine the colors as required and lay them where they belong at once, they will appear purer and more life-like than when worried and coaxed to come to order. The rose that is lying down would, of itself, make a pleasing little study, detached from the picture.

Assuming that it is now necessary to let the background dry, it should be left until there is no tack to it, so that it will bear oiling with poppy oil before the work is resumed. Let the mass of red roses now be laid in with rose madder or "laque fixe de garance," and the petals developed as follows: Burnt Sienna and ivory black in the deepest places, burnt Sienna and scarlet vermilion where they are brightest and warmest, black and white where there is an appearance of gray, white and Naples yellow in the lights. The young buds belonging to the white cluster roses really take the colors of the red roses, and the centre of the warm tea rose at the extreme left wants the same. The Maréchal Neil above and that one far to the right should be painted in first with lemon yellow; then warmer yellows, cool grays, and white slightly tinted with pink, if applied as they are respectively called for, will develop the petals. The central mass of roses now want much the same treatment as the two pink ones first described. The Malmaisons have more color than those produced in our greenhouses here—their prototypes were grown in the open air in sunny France. In finishing the vase let the colors lie in abrupt angular patches the better to give the metallic effect. Smoothing down will only weaken. Remember that a published plate is necessarily smoother than the oil painting that it represents, and one should copy its effect, not its actual surface. Poppy oil or the best retouching varnish should be applied to the whole of the canvas before the final finish is given, and a good view from a proper distance must decide if all is in keeping.

H. C. G.

ROYAL WORCESTER. (COLOR PLATE NO. 3.)

FIRST tint the plate with matt white and have it fired. Then draw the outline carefully with a lead pencil and lay a thin wash of sky blue over the design. Shade with the same color applied in thin washes, until as dark as the example. The leaves are deep blue green, shaded with brown green and dark green No. 7. For the brown leaves use chestnut brown shaded with the same. Outline with gold or raised paste and gold. Directions for using raised paste were given with design No. 2. The gold should be applied with a stippling brush. (See M. B. Alling's articles on "Royal Worcester" under China Painting department.)

PAPER AND ENVELOPE REPOUSSE BOX.

THE brass for this should be in one piece and of 7 Metal or 25 Standard Wire Gauge. After the metal has been properly prepared the design should be transferred accurately upon it. Fasten down the sheet of brass to the cement block and begin the outlining with a tracer similar to No. 16, but a few sizes smaller. The curves should be done with freedom and all corners should be rounded off. Throughout this design angularity and stiffness must be avoided, for roundness is the chief characteristic of the style. When the outlining is done, remove the metal from the block, clean and reverse it. Start the raising with as large tools as possible, keeping them somewhat away from the edges, the intention being to imitate old German work, with its rounded simplicity of form rather than the French or Italian styles in each of which the characteristic is sharpness of definition. Where the edges of leaves require a certain amount of clearness, trace a line with a blunt tracer, just inside that of the outline, using the same freedom as in the first outlining. The depth, however, should be varied, in order to obtain the proper effects. Having gone over all the raising, detach the metal from the cement block, clean it, fill up the back with cement and replace it on the block, with the face, of course, uppermost. Take down those portions of the background which have come up accidentally during the process of raising. Use coarse mats both for the background and tooling over the leaves such as 500r 41, and 70 or 71, respectively. These will preserve the character of the style better than smooth or fine mats. The edges of the leaves and other edges, should not be sharpened up when the tooling is done, nor the outline obliterated, as is usual when working in other styles. The manner of making up will be clearly seen from the drawing itself, noting that the dotted lines mark the points at which the strip should be bent. The partitions for separating the paper from the envelopes, etc., may be of thin wood, which the amateur will find more easy to manage than metal.

NUT PLATES.

AT the request of several subscribers we begin this month a new set of six nut plates to go with the six published.

(1) *The Buckeye, or Horse-chestnut.*—The leaves should be painted in dark green, grass green and brown green, with a very little apple green in the high lights. For the unopened nut pods use apple green and mixing yellow, shaded with yellow brown. Some of the thorns are to be brown and some green. The opened pod is to be painted with yellow brown, shaded with dark brown. For the nuts within it use yellow brown, shaded with red brown. Leave the white of the china untouched for the high lights, and shade a very light purple tint from that spot into the surrounding yellow color of the nut.

(2) *The Beech-nut plate.*—The foliage should be outlined in brown green, and painted with grass green and dark green with light bluish green high lights. Paint the nuts with a wash of yellow brown, shaded with deep red brown and dark brown. For the stem employ gray, shaded with brown. The little buds should be brown, and the end of the stem where the new wood shows, yellow.

LAST TWO OF THE SET OF FRUIT BOWLS.

(11) *Orange Blossoms.*—Paint the nearer or more vivid leaves with apple green and mixing yellow, shaded with brown green and grass green. The fainter leaves under the blossoms should be put in with apple green and sepia. Shade the blossoms with gray made of carmine and green No. 7. Paint the stamens jonquil yellow shaded with orange yellow. Put white on the high lights of the petals, so as to make them very slightly raised.

(12) *Peach Blossoms.*—Use carmine No. 1 and mixing yellow to outline and tint the blossoms, with a little green No. 7 in the shadows. Tint the sepals flesh red, shading with dark red brown. Paint the stamens jonquil yellow shaded with capucine red. The leaves are to be painted with grass green and mixing yellow shaded with yellow brown. The stem should be yellow brown shaded with dark red brown. If this plate has the ground tinted let it be in cream color.

THE VASE DESIGN. (Page 17.)

THIS design is exceedingly well suited for a modification of the "Royal Worcester" style which has lately been popular with some of our best American china-painters. To carry it into execution, begin by tinting the vase all over with vellum. The great difficulty in putting on this tint perfectly smooth has hitherto been encountered in grinding down the colors to the proper consistency; now, however, several firms keep it ready prepared in a moist state. All that is needed is to add a little copal oil and spirits of turpentine to thin the paste slightly on the palette, and it is then ready for use. A sample prepared by M. T. Wynne has just been tested with quite satisfactory results. When the tint is thoroughly dry, let it be fired before proceeding further. It will then be unnecessary to scrape off the tint within the lines of the design, which is a tedious process. When fired, draw the design with a finely pointed pencil, or transfer it in the usual way. Before doing this, tint the lower part of the vase, from midway in its height, with Lacroix yellow brown, taking care to blend it off with the cream-colored vellum so that the line where they join is imperceptible. Near its base the vase should be shaded down with chestnut brown; but this color can be put on when the painting is completed, or else scraped off within the lines of the design. Begin painting the flowers by putting a flat tint of egg matt yellow all over them. When dry, shade thinly with red brown mixed with dark brown Nos. 4 or 17, in Lacroix colors. Outline both flowers and foliage with red brown. For the foliage it is as well to wipe out the yellow tint in parts. Use matt blue green mixed with light yellow green for the flat tint, and shade when dry with matt bronze green. Should the chestnut brown at the base of the vase fail to look sufficiently rich, add a little of the color of the flower shadows. The ground of all the decoration of the neck of the vase must accord with that of its base. The flowers and light bands repeat the coloring of the flowers on the body of the vase. The outline of a round object showing only one third of its circumference, it will be necessary to repeat the design in varied fashion on the other side.

IN an address at Onslow College, England, not long ago, Lady Dilke maintained that English artisans were far behind French and Austrian competitors. The French and Austrians owed their enviable position in the world to the establishment of art schools, in which a boy had an opportunity of showing his individual aptitude, and being subsequently transferred to the department of industry for which his abilities qualified him. The maintenance of art schools cost the governments of the countries referred to less than those belonging to the English Government, and showed much better results. She advocated the Austrian system.

THE highly finished chalk drawing from the antique no longer holds the position it has occupied as a test for passage into the (London) Royal Academy schools; candidates must show in addition specimens of their achievement in other branches, including a drawing of a head from the life and a composition.

Correspondence.

ADVICE ABOUT INTERIOR DECORATIONS.

SIR: Will you favor me in your next issue with some suggestions for the decoration of walls and ceilings. (1) The hall is finished in hard wood (red birch) and has an oak mantel; the corner window looks toward the northeast. There is a spindle work arch directly across the hall where the stairs are; the carpet is a Wilton, a cream ground with small geometrical pattern in gray green, old rose and wood brown. What would be suitable for the ceiling and walls of this hall. I do not want paper. Shall I kalsomine them? I wish it to be a warm looking hall. (2) The drawing-room has a wide window facing north and a window looking west. The carpet is an Axminster, cream ground with a conventional design of dark rich colors. The portières are peacock blue, the window curtains of pale blue green and gold silk and natural linen shades. The woodwork is of birch. The dining-room facing south and west finished in birch also, with black walnut mantel, walnut furniture, same carpet as drawing-room. Could you suggest colors for walls and ceilings of these two rooms which open into each other. (3) The bedroom over dining-room is finished in imitation of mahogany and has a mantel and over-mantel of the same between the windows; the carpet is light blue ground, with light and dark cream pattern, with touches of terra cotta in the border. The furniture is about the same color as the woodwork. (4) Front bedroom, mahogany finish, carpet same as lower hall. Brass bedstead with canopy top. I have no furniture for this room. What would be suitable? I thought of oak with brass finishings. Can you suggest a pretty drapery and spread for the brass bed, suggestions for the walls and ceilings of these two bedrooms?

E. A., Ontario, Canada.

(1) In advising wall and ceiling decorations to harmonize with carpets and draperies already in use, we can only suggest a general scheme of color, as it is difficult to realize successfully the exact effect of a combination of colors though the most careful and clever description be given. As a rule more cheerful effects are obtained by using paper than kalsomine, although good results may follow the latter if a judicious selection of color and tone is made. It will be easier for you to find paper to harmonize with carpet and draperies and produce the effect you desire, than to order the kalsomine colors. Terra cotta would be a good color for the hall. The patterns obtained by the same color in several tones would be preferable to a mixture of colors, though a fine tracery in gold would be admissible. Ceiling deep cream, with a carefully designed and rather deep border of gold tracery around and near the angle of the wall. (2) For the drawing-room use vieux rose paper with an all-over pattern of cream and small amount of gold. Frieze thirty-six inches, of larger pattern with cream and gold predominating. Ceiling deep cream color; dull gold picture gilt moulding below the frieze. The scheme of color for the dining-room may be bronze gold and peacock green, the bronze gold predominating; the ceiling cream and gold. (3) Select a paper having buff ground with blue scroll pattern, use a frieze thirty-six inches of bolder pattern showing some terra cotta shades, and let the ceiling be light buff, with a small all-over pattern. (4) We would suggest yellow and brown as a color scheme for this room. Furniture may be mahogany, with Empire brass trimmings. For both bedrooms, soft harmonizing shades of India silk, or some of the beautiful cretonnes of which there is an infinite variety, would be suitable for draperies.

SIR: Please give me suggestions for walls, ceilings, draperies and carpets in a new house. House faces south. The hall is finished in natural oak, the parlor in Prima Vera.

E. E., Pittsburg.

The first room one enters in a house should be distinctly cheerful. The reception hall may be hung with paper of a golden yellow ground covered with a large flowing pattern in brown not too deep in tone, avoiding a sharp contrast. The frieze may be about three feet deep, or six inches more, if the ceiling is high. Following a somewhat unusual method, make the frieze rather stronger in tone than the wall. If no paper can be found for this purpose, stencil a pattern to correspond with the paper in color, but decidedly darker in tone. For the cornice brown and yellow, with lighter shades predominating, to lead up to the dull yellow ceiling, covered with an all-over pattern in gold, would harmonize well.

SIR: In building a new house costing six to ten thousand dollars, would you advise me (1) to put a steel ceiling in either parlor, hall or dining-room? (2) Please suggest suitable finish for ceilings. (3) Would you advise a tile or hard wood floor in the vestibule? (4) Should vestibule be lighted by gas? (5) Should the dining-room be wainscoted? (6) If so, how high? (7) The woodwork is Southern pine with white pine panels in doors; the floor is hard wood of red oak. Should the wainscoting be pine? (8) What kind of gas fixtures and globes would you recommend? (9) Can you advise me on these and other details? (10) Would you think the four seasons good subjects for the four staircase windows, or would cupids and flowers be more appropriate? The hall is very light. I enclose plan of the house.

Mrs. J. P., London, O.

(1) Steel ceilings are more suitable for public buildings than private houses. (2) Tint or paper your ceilings in harmony with the color scheme of the rooms. (3) Tiles are suitable for the vestibule floor. (4) Use gas in the vestibule, with lantern fixture. (5, 6, 7). The ordinary wainscot is three feet high. It may be five feet in dining-room with good effect. Use same wood as trim of room. (8) Lamps are now used almost exclusively for lighting rooms in ordinary use, but gas should be in readiness for any occasion that demands a stronger light. Fixtures in imitation of candles are effective. (9) We can advise you in decorating and furnishing, if you will send plan and dimensions. For terms consult "Bureau of Home Decoration" in The Art Amateur. (10) Use no figures or flowers in stained glass unless designed by men whose work is acknowledged to be beyond criticism. Better use leaded glass of an all-over pattern in two colors—yellow and white or brown and yellow. A good work on the subject might assist you—"Decoration and Furnishing of Houses," by R. W. Edis, or "Interior Decoration," by Brunner and Tryon. The back numbers of The Art Amateur would be of service. There is no reason for using inside shutters if you dislike them.

SIR: Please give me some hints for painting and papering my bedroom, having two windows in it, one to the east and a dormer at the south side. At present the wood-work has on the first coat of paint for graining, the furniture being of cherry-wood. I should like to make it look as well as possible without too much expense. What is the latest in pillow shams?

Mrs. L. R., Northville.

Use Vandyck brown paint for the wood-work, with yellow and brown wall paper, and deep cream color for the ceiling. Instead of a frieze, use a narrow band of the colors named, with a gilt bead above and a gilt picture moulding below. If there is



PLATE 887.—A DESIGN FOR THE ENDS OF BENEDICTION

PLATE 887a.—BORDER FOR CHINA PAINTING. "INDIAN ARROW." By



BENEDICTION VEIL. By MRS. BARNES BRUCK.

IN ARROW." By PATTY THUM. (For treatment, see page 50.)



IVY SPRAY FOR
CHINA PAINTING.



PLATE 888.—ECCLESIASTICAL EMBROIDERY, A BORDER.

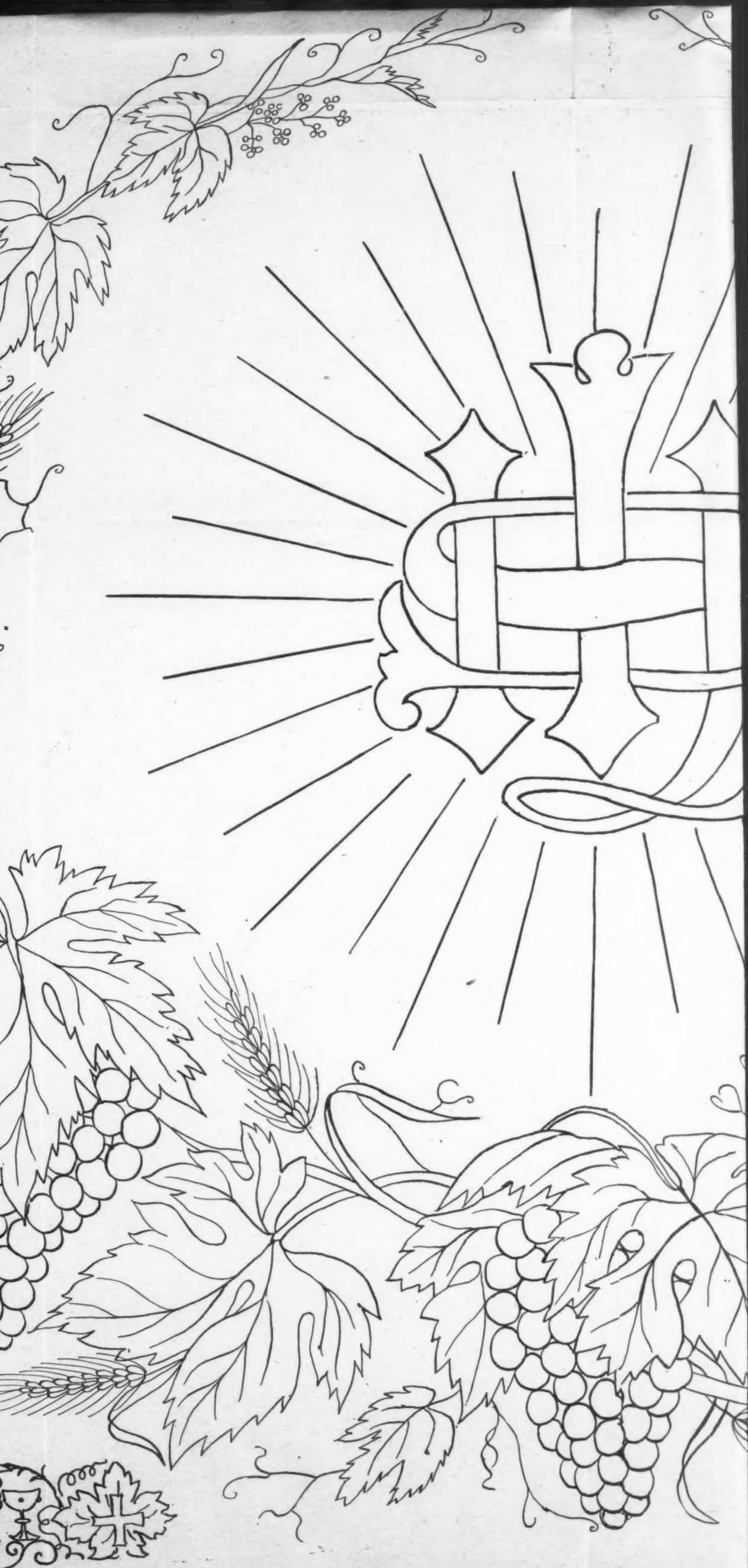




PLATE 888a.—DESIGN FOR ECCLESIASTICAL EMBROIDERY. BENEDICTION VEIL. By Mrs. BARNES BRUCK.

PLATE 888b.—BORDER F
(For treatment,



IVY SPRAY FOR
CHINA PAINTING.



86.—BORDER FOR BENEDICTION VEIL.
(For treatment, see page 48.)



PLATE 890a.—CHINA PAINTING DE

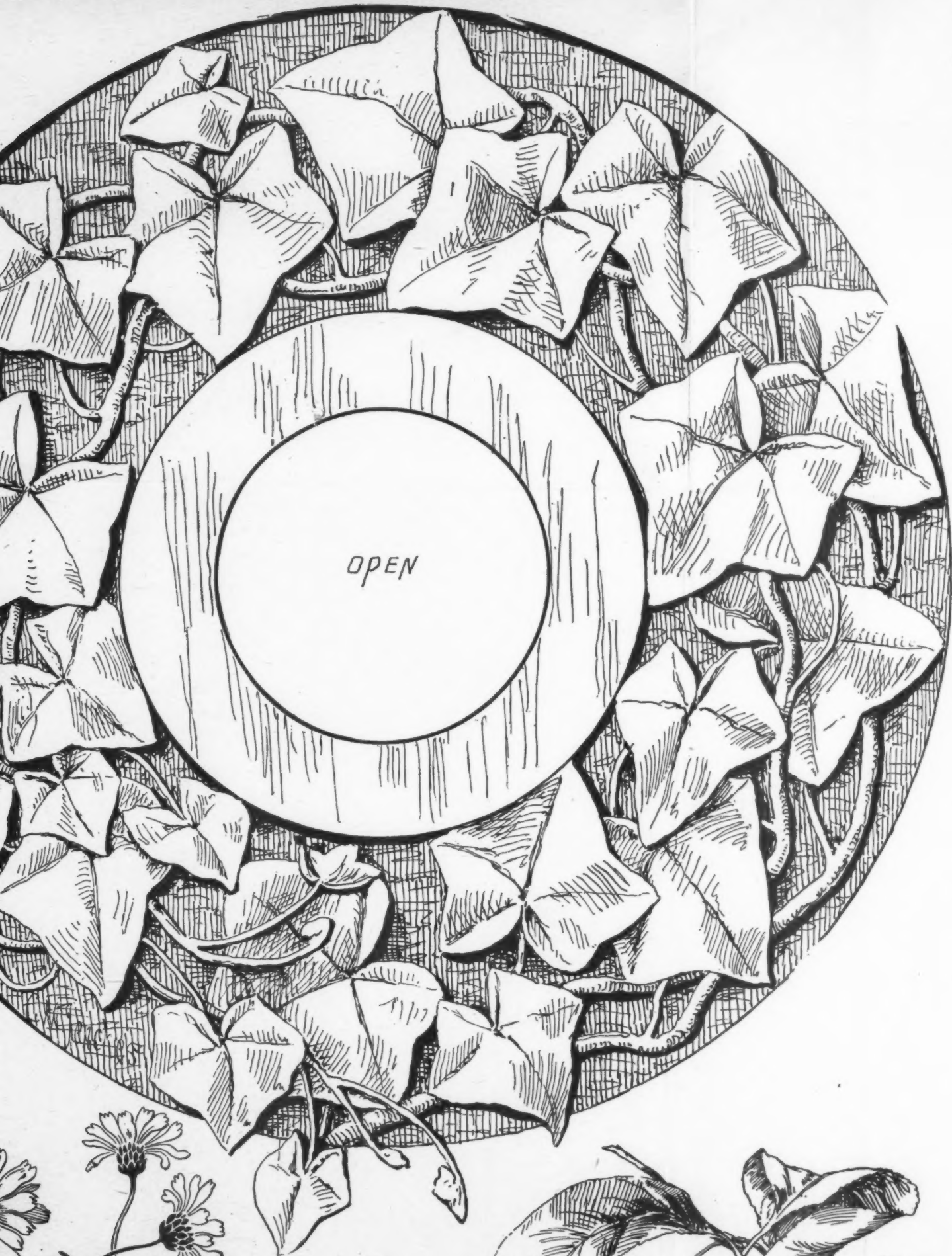


PLATE 890.—
WOOD CARVING, CHAIR BACK.
"IVY WREATH."

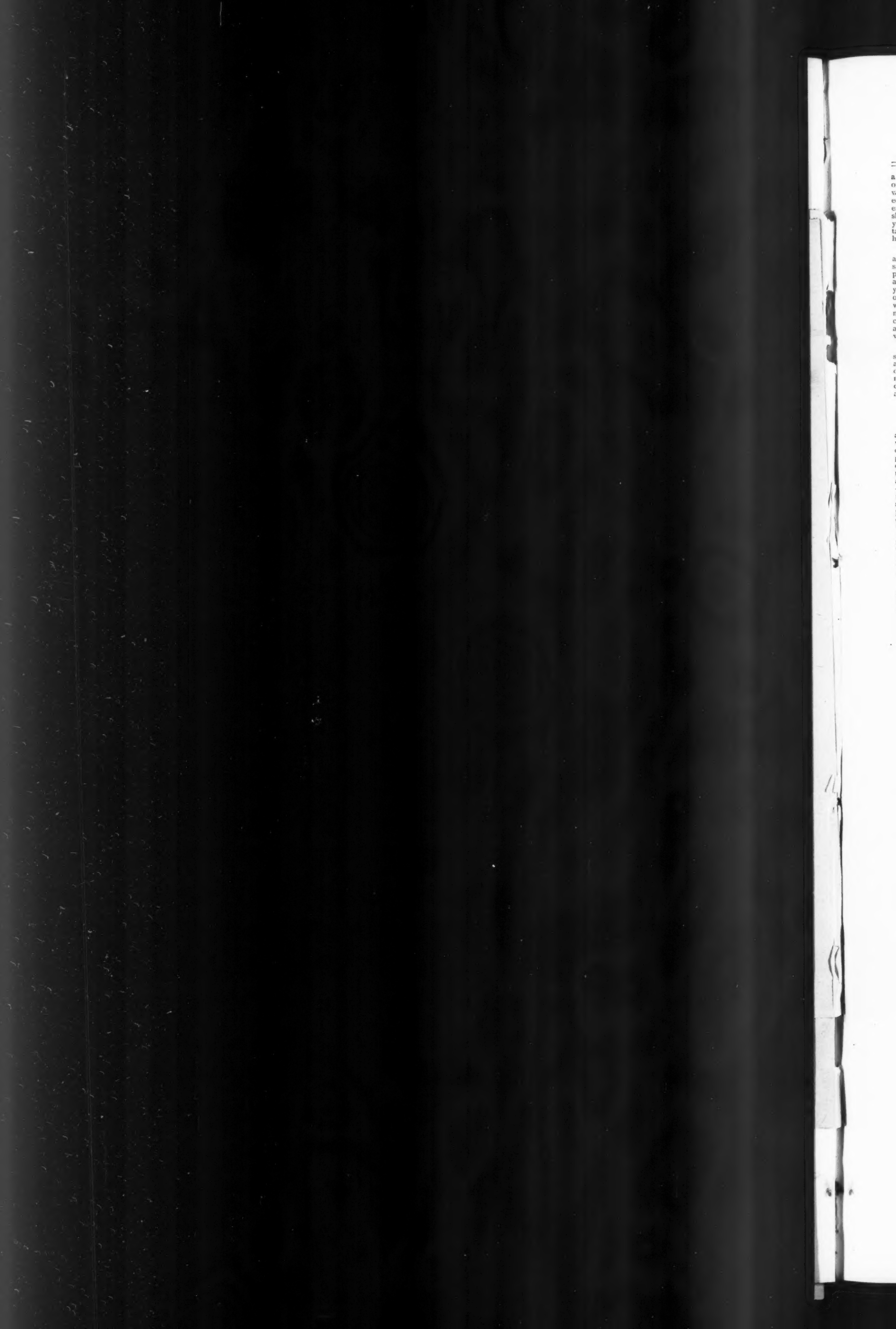
Fourth of a set of six. By C. M. JENCKES.
(The remaining designs will follow.)



PAINTING DESIGN. "MARGUERITES."



PLATE 890b.—CHINA PAINTING DESIGN. "INDIAN ARROW."



a cornice, put the picture moulding immediately beneath it, and omit the band. If you prefer a lighter scheme of color, paint the wood-work café-au-lait; use a soft light brown and cream colored paper, have the ceiling cream color and follow the same general directions as given above. Have nothing to do with "pillow shams" or any other shams, such, for instance as "graining" which you hint at. Instead of "pillow shams"—which no person of taste now uses—a handsome cover overspreads the bed from head to foot.

A SUBSCRIBER, Troy.—The cornice of a room, such as you describe, papered in white and gold, might look best in the same colors. If, however, the curtains or furniture show any prevailing color, the cornice should either blend well with it or be a good contrast. Any color goes well with gold and white, and as you give no further details, it would be impossible to recommend one shade more than another. The three-story hall, with its walls and ceiling in brown and yellow and white and yellow, might have its cornice painted in dull orange red, so that all the colors suggest a bed of tulips in bloom. Should you prefer blue, any deep turquoise or somewhat soft, dull blue would harmonize well with the other shades.

FRENCHWOMAN, Toronto.—Designs for carved bookshelves have appeared in *The Art Amateur*, but these, apparently, are not what you require. You say they are to make pretty decoration and to fit an irregular wall. If you would only send measured sketch of the place you propose to place them and indicate the irregularities of the wall, we should be pleased to make a rough sketch design for you.

CHINA PAINTING QUERIES ANSWERED.

M. L., Montreal.—Your failure in firing is probably due to two causes. We presume that you have painted with the proper matt colors in powder. Now, unless a sufficient quantity of fat oil is thoroughly incorporated with the powder by grinding it together on the palette, the color will not adhere to the china when fired; on the other hand an excess of oil will cause blistering. It is best to thin the color with a little spirits of turpentine after mixing it with the oil. Some paints—the reds, for instance—will work better by adding one-eighth of the flux in powder made specially for matt colors, but it is not necessary unless a strong tint is required. Another fertile source of failure is from painting the colors on too thickly in the first painting; when very dry they can be painted over again to strengthen the depth of tint if necessary. Royal Worcester (i.e., matt) colors do not need a specially strong firing. They can be fired at the same heat as transparent colors with perfect success. With regard to gold the raised paste must, of course, be fired before the gold is painted over it. If you put the gold on too thinly it will rub off; it must have enough body to grip the paste or china beneath it.

M. U., Baltimore.—A pretty decoration for a Trianon ice cream tray is to tint the shell-like edges in three delicate colors, leaving the centre white. Take for instance Capucine red put on so thinly that it fires a salmon pink, for the outside; put on apple green for the next; and for the inside deep blue green. Lay the colors separately one below the other, then begin dabbing on the pink. As you near the green, take a clean dabber, thus blending the colors so that they imperceptibly run into each other. The effect is charming if deftly done. When the tint is dry, paint a spray of vine leaves, with the autumn tints on them, partly across the middle of the tray, and make a smaller spray (which can be painted over the tint) to trail over from the outer edge.

M. M., Toronto.—(1) Do not add flux to the paste for raised gold. (2) If properly mixed with fat oil and turpentine the paste is not likely to chip off. (3) We do not find much difference in the paste put up by different makers; your best plan is to make experiments and keep to that you find best suited to your needs. (4) Matt bronze or matt wax colors are so named to distinguish them from other makes of matt colors; they are in effect the same, being opaque like gouache colors.

E. W., Bethlehem, Pa.—You will find the studies you require for tiny sprays of flowers in the Dresden style at M. T. Wynne's, 65 East Thirteenth Street, New York. This firm has also a large assortment of small figures for china painting. Could you not utilize the cupids on our fan design published last month? You will also find many small figures by Boucher and others suitable for such work in our back numbers. During the coming year we shall give some charming nymphs and cupids in colors.

C. A. J., Philadelphia.—To paint the Royal Worcester cup, plate and saucer No. 2, follow the directions published with the design. You may, however, omit the vellum tint and paint directly on the china with Lacroix colors answering to the description given. Use matt gold for the border; it looks richer than bright gold.

QUERIST, Brookline.—For such objects in fine imported china for decoration as you mention, you cannot do better than go to L. Cooley, 38 Tennyson Street, Boston, or send for his illustrated price-list. Most of the shapes you describe are shown on this list, indeed he sells nearly all those illustrated in *The Art Amateur* for decoration. For your brushes you may safely go to the same dealer.

L. B., Abingdon, Va.—When the paint fries and blisters in the firing it proves that too much oil has been used with the color. When it cracks and rubs off after firing too little oil has been used. We presume that you had the vellum tint fired before painting over it, or else scraped it away within the lines of the design. Cooley's tinting oil is excellent and very generally used, but copaiba oil is, perhaps, preferable for Royal Worcester painting. Gold will blister if not put on smoothly or if applied too thickly; sometimes also if too much oil is mixed with it. Matt or Roman gold prepared on glass slabs needs only to be thinned with turpentine.

L. C. M., Findlay, O.—If the gold is put on too thinly it will sometimes rub off after firing; an extra hot firing only makes matters worse. A good even coat of gold that thoroughly covers the china without being "loaded" on, is what is required to insure success. Gold fires at rose heat, as all overglaze colors do; but if properly applied it should adhere firmly at a somewhat lighter heat.

A SUBSCRIBER, Howellsville, N. Y.—There is little doubt that your pieces were underfired, the heat applied not being sufficient to fuse the surface of the china. Retouch your painting where necessary, and then if the china is fired properly it will come out with the usual glaze.

REMOVING COLOR FROM FIRED CHINA.

F. M. Steubenville, O.—You can take color off of china that has been fired with hydrofluoric acid; but care must be taken not to let the acid touch the skin, for it is corrosive and a deadly poison. Except in a case of extreme urgency we would deprecate its use. Even in advanced classes in chemistry the professors rarely allow experiments with this powerful acid, as the fumes alone may cause blindness if incautiously managed.

ARRANGING CHINA FOR EXHIBITION.

SIR: Would you kindly give me suggestions for arranging one hundred cups and saucers for exhibition?
M. A. C., Pittsburg, Pa.

The stores for china often keep suspenders made of wire, that show off the whole saucer and the cup hanging beneath it. These arranged on boards, covered with dark maroon, dull peacock or olive-green cloth would display the painted objects well. Long, narrow brackets, with shelves to stand a saucer at the back, and cut so that the cup sinks in, but is not hidden in front, being in a horseshoe-shaped shelf, also are effective. They are sometimes backed with mirrors at each shelf, and plush covered. The size is about the width of a saucer, but high enough to contain eight to twelve shelves, each with its saucer at the back, and cup held in the opening made for it. In lieu of these, boards fixed to a wall, and covered with cloth, with narrow ledges to rest the saucers upon, and shelves a little wider—about two inches below the ledge—would show all the designs, without separating the pieces too far.

FIRING DECORATED GLASS.

SIR: Would you let me know if any of the kilns for amateurs' china firing would be of any use for glass firing, or if that needs a special kiln? I want to fire 14-inch porcelain (glass) shades, such as are used on hanging lamps. What kind of colors are needed, and where could I procure them? Please give some hints on glass painting and firing. How is the so-called satin finish produced, and if there is more than one way to obtain it? Yours truly,
GLASS PAINTER, Toronto.

Kilns that are used for china will also serve for glass, but the two cannot be fired together, because glass will not bear such strong firing as china. Special colors in dry powder are made for glass painting. These should be ground down with turpentine and fat oil, as in china painting. Different kinds of fluxes are employed, in connection with certain colors especially, when painting on opal glass (like that used for lamp shades and vases), in order to bring out their full brilliancy. The reason for this is that the glass being thin will not bear sufficient heat to bring out the colors properly, as when painting on thick window glass. You will find Hancock's book, entitled "The Amateur Pottery and Glass Painter," price two dollars, a very useful handbook.

FAN PAINTING.

SIR: Kindly tell me how to paint a white tissue fan already mounted. I wish to decorate it with pansies and butterflies but have no experience in painting on anything so frail as white tissue.
G. G. S., Brackettville.

It is best to use water-colors for painting on a white tissue fan. Place the fan on a white cloth, a thick smooth towel, for example, so as to see properly what colors you are producing on the transparent stuff. Use thin gum Arabic water, and Chinese white with all the colors, but more sparingly with the dark ones. As it is not possible to rub anything out once it is sketched on the tissue, it would be best to trace the design carefully with a small brush and a little color similar to that to be afterward used in the painting.

OIL PAINTING QUERIES.

SIR: Please tell me the right colors to use in painting the sea under a cloudy sky; also the ones to be used for the same under a clear sky. I wish the instruction to include the near and distant sea, the sky in each case, and rocks, cliffs and other details.
W. H. DAVIS, Waterbury, Conn.

What you ask of us is in effect how to paint two imaginary pictures. This would take up a great deal of space, with but doubtful results. We should advise you to select some good studies painted under the conditions you mention and copy them faithfully; or to refer to articles on sketching from nature which have appeared from time to time in *The Art Amateur*.

S. B., Brooklyn.—(1) In your sketch the horizontal line is much too high; about one-third from the base line is the general rule. With your vanishing point nearly at the top of the picture it is almost impossible to avoid an uphill feeling. You can, however, modify this by making the road vanish almost to a point, and by keeping the distance and middle distance gray and hazy. (2) We know of no handbook treating specially of aerial perspective, but there are useful hints on light, atmosphere and distance in "Sketching from Nature," by D. B. Parkhurst, Orange, N. J., who will send it to you for 35 cents; "Landscape Painting in Oils," 60 cents, published by Henry Leidel, 339 Fourth Avenue, New York, and in "The Art of Landscape Painting in Oil Colors," by Walter Tomlinson, published by Bernard & Son, London, and obtainable at most stores where art materials are sold.

J. K. L., Germantown.—It is unusual to make copies of pictures in oil monochrome. The color used would depend on the subject. It would seem as if statuesque classical compositions were best suited, if indeed any could be called suited for such purpose. There is a well-known Mantegna in the London National Gallery that is in brown monochrome, but as far as memory serves, it imitates a bas-relief, or is thoroughly sculptural in style. Bas-relief, such as the famous frieze of the Parthenon, can be made very effective studies in oil either in gray or brown monochrome.

A SUBSCRIBER who wishes to paint in oils a banner 13x37 inches, might use a cheap quality of tapestry canvas for the purpose. Matting is only suitable for very coarse work; it requires no preparation. Burlap is also used for rough work. It is always best to stretch very evenly any kind of material to be painted upon. The edges depend much on the purpose of the banner; fringe is often used, or a cord may be sewn round.

INQUIRER, Cannington Manor.—(1) Fresh spirits of turpentine is the best medium for painting in oils on gauze. See also replies under "Fan Painting." You might find (2) the studies of chrysanthemum and yellow iris among Lida Charleston's brush studies advertised in our columns.

PAINTING ON BIRCH BARK.

SIR: I have some pieces of birch bark which I should like to utilize. Would you kindly suggest some manner of using it for Christmas gifts? Some of it is very thin, but other pieces are not yet split.
J. S. S., West Hackney, Pa.

You can utilize your birch bark by painting on it pretty designs for Christmas cards, or you can make it up over cardboard or buckram for wall pockets or toilet tidies. The thinnest sheets, neatly cut in the desired shape, are often used in place of writing paper. You can also make photograph frames of the bark mounted on cardboard; these look better if decorated with a little hand painting. If the bark be sufficiently thick you can make it into rustic baskets. Cut a thin sheet in strips to twist round some stout wire or split cane for the handles, and ornament the top with a bow of ribbon. Stand a jar inside the basket and fill it with ferns or flowers. Waste paper baskets made of the bark and finished with a huge bow of gay-colored ribbon are also worth recommending.

SUNDRY QUERIES ANSWERED.

F., Cincinnati.—Four American artists have schools for women pupils in Paris—Bridgman, Mosler, Rolshoven and Lasar. All these schools are reported to be flourishing.

SUBSCRIBER, Rochester, N. Y.—Your plan would be more valuable could you get your critical adviser to inspect the work in progress. The faults side by side with the model are more clearly explained and improvements pointed out.

H. M. D., Mount Forrest.—The pastel painting treatise translated from the French of F. Goupil, and published by F. Weber & Co., 1125 Chestnut Street, Philadelphia, is excellent. Equally good is the one translated from the German, published by Henry Leidel, 339 Fourth Avenue, New York.

SUBSCRIBER, A. AND OTHERS.—Lessons in technique for illustrators are given now to ladies on Wednesday and Saturday afternoons by Mr. H. C. Edwardes and Mr. H. M. Eaton, at their studio, South Washington Square. Both of these artists are experienced illustrators for the leading New York magazines.

E. G., Brooklyn, N. Y.—We do not know of any schools in the vicinity of Brooklyn where a regular course of instruction is given in Art Needlework. You can, however, take lessons in any particular branch at the rooms of the Society of Decorative Art, 23 East Twenty-first Street, New York.

H., Boston.—We have described from time to time the various processes for transferring our Supplement designs to textile fabrics, china, metal and other materials. As many new subscribers, however, are asking for such directions, and the numbers of the magazine containing them are out of print, we shall publish them anew next month.

READER, Jersey City.—A new series of practical articles on wood-carving, by Mr. C. Brower Durst, the late excellent teacher of the art at the Metropolitan Museum of Art Schools, will be begun immediately in *The Art Amateur*. Wood-carving has been discontinued from the curriculum of these schools, but Mr. Durst takes pupils at his studio (20 West Fifty-ninth Street).

R. J. B., A. K. C., and many other correspondents are referred to the page of monograms in this issue, where they will find the combinations they requested. As far as possible we shall endeavor for some time to accede to all requests for them that subscribers may send us. Should, however, the number be far in excess of the space we can afford to give, then we may have to make a charge when we send the design by mail direct, instead of publishing it for the benefit of all our readers.

E. S., Baltimore.—For olive green mix chrome yellow and Antwerp blue with plenty of raw Sienna; if not rich enough add a touch of burnt Sienna. Venetian red slightly modified with ivory black will make a beautiful shade of Pompeian red, or Indian red alone might answer your purpose. Light red nearly approaches a terra-cotta shade. We presume you need suggestions for flat tints only, since for such shades in drapery various combinations would be required to produce the effect of the colors you name.

E. H., Rutland, Vt.—There are mediums sold for preventing water-colors from spreading on satin and silk; but they are not wanted if the colors are properly managed. Chinese white should be used with them all, except tube colors that have become rather stiff. This gives them some body so that they are not inclined to spread. It is well to dissolve a little gum Arabic in the water, or to add a teaspoonful of ordinary mucilage, provided it is transparent and sweet, to each gill of water. Do not thin the colors more than necessary when working on silk or satin.

SIR: (1) Is there any means for removing "Siccaticum de Haarlem" from paintings where it has been applied too lavishly? (2) What will prevent Indian ink from rubbing off after it is dry? (3) Will there be any landscape suitable for copying in charcoal published in your magazine?
M. M., Champaign, Ill.

(1) It is difficult for an amateur to remove varnish effectually when it is dry without risk of injury to the picture. Alcohol might be of service if the siccaticum—which is a very rapid dryer—has not set. (2) Use Higgins's waterproof ink; it is a very deep black, and will neither smear nor rub off after drying. (3) We expect to give some. We would point out that the colored landscape plate given last month is an excellent study for copying in charcoal.

ART PRIZES AND SCHOLARSHIPS.

STUDENT, Philadelphia.—Apart from the prizes offered in your own city, the only others of importance that we know of are the following, in New York, Chicago and Detroit. There are doubtless others, which we shall, ourselves, be glad to know of, so that, for the benefit of students throughout the country, we may publish a list of all important prizes and scholarships.

New York.—At the Academy of Design the following prizes are awarded, usually in April: The Clarke prize of \$300 for the best figure composition in oils; the Hallgarten prizes of \$300, \$200 and \$100 for the best pictures in oils painted in the United States, by American citizens under 35 years of age; the Dodge prize of \$300 for the best picture painted in the United States by a woman; the travelling scholarship of \$500 (provided for the most deserving student) for travel and study abroad. At the Metropolitan Museum of Art schools there are the Robert Hoe prize of \$100 and the prize of \$80, offered by Mr. D. O. Mills for the best work in the architectural class.

Chicago.—At the exhibition of the Art Institute (in May) the Ellsworth prize of \$300 is offered for the best picture in oils, of any subject, painted in America by an American citizen. The Art Institute offers a prize of \$250 for the best picture in oils, of any subject, by an American citizen, without limitation as to where it is painted.

Detroit.—Mr. James E. Scripps, of the *The Detroit Evening News*, has placed the sum of \$1000 at the disposal of the trustees of the Detroit Museum of Art, to enable them to offer that sum to defray the cost of two years' study in one of the great art schools of Europe as a prize for the greatest proficiency displayed by any pupil in the Detroit Art Academy in the ensuing year.

The Detroit School of Arts offers a series of prizes to be given at the end of the school year, in addition to four free scholarships—two day and two night—for those unable to pay for tuition in the drawing class. These are—for the best original composition from a given subject—a scholarship for one year; for the student who has made most progress in the nude life, costume, portrait and antique day classes, and to a similar progress in the night classes, scholarships of three months are to be given. A medal will be given for the best work in china painting.

B. J., GERMANTOWN, PA.—The Sixty-first Annual Exhibition of the Academy of Fine Arts at Philadelphia will open January 29th and close March 29th, 1891. Prizes will be offered—for the best painting in oil or water colors, \$100; for the two best pictures by students of the Academy, \$200 and \$100; and the purchase of works of merit from the accumulated interest, \$5700, of the Temple Trust fund. Special arrangements have been made for the payment of freight on certain works exhibited. The Academy collect and return works in Philadelphia, New York, and Boston.

FRENCH TECHNICAL ART EDUCATION.

THE following is so full of importance to teachers and pupils that we reproduce it in full, from The (London) Artist: "The French hold that no one should study and attempt design until first thoroughly trained in drawing. Drawing is thus taught as an art irrespective of the ultimate industrial aim of the student. Design is subsequently taught by means of courses of lectures, illustrated by examples of all the styles of past centuries and countries. The illustrated note-books of the students, exhibited in the pavilion of the Ville de Paris, show how thorough this teaching is. But the French believe that, drawing and style having been thoroughly taught, nature is the true inspirer; and thus the student-draughtsman and designer of damasks and wall-papers is taught to find his 'motifs' and colorings in nature's creations. There are hundreds of examples exhibited illustrating the method of teaching design followed in the technical schools of Paris and the provinces. It is briefly this. On one side of a sheet of paper is drawn a flower. It is artistically rendered, the colors being touched in with the rapidity and fidelity which characterize French decorative painting. The flower is then dissected and its parts arranged and drawn in various geometric forms—'translated,' as they say. On the other side of the sheet is drawn a formal design, in which the studied flower or plant is the sole 'motif.' Here design is, as is all true art and science, inductive, and the result of a faithful study of nature."

BOSTON.—The Composition class prize drawings awarded for work done in the class during the year are hung in the basement corridor of the Boston Museum of Fine Arts. In class A, for the best work done by any member of the class, Miss Ethel Brown was first in the competition; the subject given out was "A Quarrel." Miss Maria Danforth took the second prize for general excellence in composition. In class B, the first prize, for the best work by any member of the class not a pupil of the Museum School of Drawing and Painting, was taken by Otto Cushing, the subject also being "A Quarrel." F. L. Mora won the second prize; his subject was "Saul and David."—The Boston Art Students' Association, wants \$5000 for a building and is holding an exhibition in aid of this object at Walter Kimball's gallery, 9 Park Street. The trustees of the Boston Museum of Fine Arts have given the building site.

PORTLAND, Me.—Beside the classes in cast drawing, modelling and drawing and painting from the draped figure at Mr. C. L. Fox's studio, a life class has been formed. Unfortunately, it is at the expense of sending to Boston for professional models, there being none in Portland.—Harry B. Brown exhibits at his studio his summer work, consisting of sketches principally from Cushing's Island.—Mrs. Frederic Kendall shows a hand-

some fish set in Miss Fairweather's window, Congress Square.—Mrs. A. E. Moore is critically ill with a fever.—Miss Alice M. Gould reopens her studio with large classes in water-color and china painting.—Miss Mary K. Longfellow has portfolios filled with water-color sketches made in Boothbay and Monhegan during the summer.

THE School of Fine Arts at St. Louis reports an unusually large attendance at its day classes.

AT New Orleans the Artists' Association have secured rooms at 203 Camp Street, for a permanent exhibition of art work in its different branches.

AN idea for an Art Gallery costing a million dollars, with Mr. Marquand as President, is being mooted for one of the big things at Chicago during the World's Fair.

MAKOFFSKY'S meretricious pictures, "The Russian Wedding Feast" and "The Judgment of Paris," appear to have made a big sensation in San Francisco.

IN a Milan hospital they have discovered a fresco which appears to be a replica of Leonardo da Vinci's "Last Supper." It is said to contain details destroyed in the original by time and clumsy restoration.

THE Chicago Daily News, in an article on the "Art of Home Making," illustrates a door-mat with a picture of a girl driving in a donkey-cart, that would hold its own for bad art against the tiger hearthrug of the past.

IN London Mr. C. W. Ashbee, at the School of Arts and Handicrafts, by Joyntee Hall, Whitechapel, has achieved new triumphs at the Arts and Crafts Exhibition in Regent Street, where, last year, his pupils' excellent work carried off the highest honors. These lads, selected from the artisan classes, have already made most satisfactory progress, the repoussé and wrought metal work executed by them being of unique excellence.

CHINA PAINTING DESIGNS, hand colored over printed outlines, chiefly for decoration in the Royal Worcester style, are issued in pleasing variety by the Osgood Art School. The outlines for the object are generally given full working size, and the colored model, smaller, is given on the same sheet, with simple directions for treatment. Miss Osgood kindly sends us, in illustration of the practical value of these designs, a richly decorated ever-shaped vase of dull olive green broken by lace-like tracery of matt gold. Over this, as it were, is a broad band of ivory vellum clouded with gold, with conventional floral ornamentation in delicate tints shaded toward the edges of the petals, the whole being finished with outlines in raised gold paste.

STUDENT LIFE IN MUNICH.

THE ways of living in any city are as varied as the tastes and means of the individual. There is always a choice, even for the poor art student. The economist at home will be the economist abroad; and the young man who lives on a dollar a day in New York can, with the same amount of money and economy, pay his bills and all expenses of his study in Munich.

Formerly there were two examinations in the year for entrance to the Academy. Now there is but one—at the opening of the fall term in October; but vacancies and promotions sometimes occur after the Easter vacation, and so afford a possible chance of entrance at this time. The examination is the making of two drawings from life, twelve hours being devoted to each: one a life-size head and the other a nude figure the size of ordinary charcoal paper. The examination is conducted in the Academy building and the faculty of the institution are the judges of the drawings. Each competitor writes on his drawings his own name and the name of the professor under whom he wishes to study. One hundred or more students often take this examination, when but twenty or twenty-five vacancies are to be filled.

The Academy fees are sixty-four marks (about sixteen dollars) a semester; which amount includes a hospital tax, entitling the student to the best of care in the hospital in case of illness.

Upon arrival in the city the student should go as soon as is practicable to the American Artists' Club, whose rooms are open every evening, and likely to be well filled Saturday evening for the regular business meeting. Here American students will be very glad to give helpful information about board and lodging and the various schools in which it may be advisable to study until the Academy examination. Rooms can be rented furnished or unfurnished. A comfortable furnished room with service can be had for twelve marks (about three dollars) a month, and the landlady will provide the early breakfast of coffee and rolls for about twelve cents a day extra. The economist, however, will prepare his own breakfast and supper over an alcohol stove, at about half the usual cost. A fair dinner may be had at a cheap restaurant for sixty pennings (fifteen cents), but probably the stranger will pay out many a mark before he discovers the fifteen-cent places. Many students rent studios, some using them as living rooms as well. A good studio may be had for thirty marks (about eight dollars) a month. Models may be had at a reasonable rate; draped models at fifty pennings (twelve cents) and the nude at one mark (twenty-five cents) per hour.

Up to the present time ladies have not been admitted to the Academy; but there are excellent schools, for ladies, only where the study is from the head, draped figure and the nude. The tuition fees in these schools are usually a little higher, but this extra expense is more than balanced by the advantages of co-operative housekeeping and domestic economies that present themselves to ladies rather than to their brother students. A. B. D.

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